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LITERATURE.

Vagabunduli Libellus. By John Addington Symonds. (Kegan Paul.)

AN important section of this new volume by Mr. Symonds is intended to supplement and explain what the author considers defective and unintelligible in his series of sonnets entitled *Animi Figura*. That series contained the portrait of a mind, but was not designed for a piece of self-delineation. The present series is likewise to be read as the expression of impersonal thought and feeling under the guise of personal experience. Mr. Symonds rightly observes that such a speculative use of the sonnet will be familiar enough to students of this species of poetry. No doubt the early Italian poets are not always to be understood as pouring out their individual joys and sorrows, but as veiling under personal emotion their speculations on the problems of life. Nevertheless the sonnet throughout its history has been on the whole the simple and sincere vehicle for subjective passion. Mr. Symonds says it is essentially a meditative lyric. That is true: the complicated structure of the stanza would of itself cause it to be shunned by evanescent moods of feeling.

The fictitious character depicted in *Animi Figura*, and now still further imagined in "Stella Maris," is that of a man of thought who is in no realisable sense a man of action also. He is in some sort an artist, but a speculative rather than a creative artist, richer, as the author says, in sensibilities than artistic faculty. It is important to remember this, for it constitutes a large factor in bringing about the ultimate crisis. The man thus equipped and thus limited as to natural endowment, enters upon life with lofty ideals. He is doomed to bitter disappointment. The world is not in touch with him. The application of his ethical theories to actual life results in failure. What then is his course? He takes refuge in solitude. In disgust with the world; in despair of finding communion for his higher nature there; in the certainty that if he remain within the circle of contagion he will not purify the world, but be himself contaminated by it, he resolves henceforward to aim at perfecting self, at seeking God in his own heart. But here again the ideal fails him. In solitude creeps up the sense of sin. The recluse begins to feel that the root of evil has been in the centre of the soul. The vexed imagination, howsoever severed from life, can create a discordant world of its own. Things that have no substance become more real than reality, and more fatal to that purity which is aimed after. It is at this juncture that there comes the sovereignty of sense. The artistic sensibilities lay the recluse peculiarly open to the sway of beauty, and beauty dominates his soul and tyrannises over it, and to beauty the soul is for a season yielded up without

reserve. But this brings no respite. It is an intellectual, not a sensual lust, and after a passionate experience beauty fails, for its unresponsive sensuality has nothing in it whereby to appease the desires of the heart. Satiety is the result. At the very moment of fruition there steals in the secret sense of discord between the emotions excited by the object of worship and the inalienable ideal of purity which nature has implanted. What then ensues? Disappointed with the world which rejected his ethical theories; dreading solitude which touches the hidden sores of the soul with a burning finger; flying from sense which does violence to the nobler part of him, the imagined character delivers himself up to religion as the remaining salvation of the mind. But religion also fails him in turn. It cannot satisfy his need of intellectual conviction. What is the end of all? This merely: Man's place in the universe is a mystery of mysteries.

I have entered with some fulness into an analysis of the mind depicted by Mr. Symonds, and I trust I have done no violence to his admirable portraiture. That the picture is a faithful one I am sure as I can be of the fidelity of any picture that appeals to my senses. The several stages from first to last are unerringly true, and their sequence as now given is true also. That a nature and temperament of the kind described would build up lofty ideals is certain, and it is equally certain that the application of unstable theories would end in collapse. Solitude would be then the inevitable desire of the egoist too proud to accept a lesson at the world's hands. But the worst part of a man comes out in isolation. If the heart is not dry as dust already, solitude will speedily make it so. Happily misery is the sure and swift reward of intellectual isolation. To escape from this misery the worship of beauty is the obvious resort of a man of artistic sensibilities. But too quickly it is realised, even against the heart's best hope, that the intellectual lust of loveliness will never silence the cravings of the higher mind; that—

" . . . storms that rave
O'er the soul's seas are stilled by no fine art."

If, then, in the quick recoil from sense, religion fails the mind, the result cannot be for long that nebulous condition described by Mr. Symonds. The end of such a mind will probably be madness in any case, and the madness will come the quicker from the fact that the artist, being richer in sensibilities than poetic faculty, is rendered by nature incapable of resting on that love of beauty which is partially realisable as a purely intellectual passion in a picture or a statue.

But having said that I consider the portrait true to nature (a very rare and elusive aspect of nature it is), and having paid ungrudging tribute to the extraordinary subtlety of Mr. Symonds's psychical analysis, I hasten to add that I consider the entire process and development of mind described to be morbid and unhealthy in the last degree. It begins with abnormal pride, and, if followed consistently, must end in sheer madness. The temperament is itself an unlucky one, having all the capacity for self-torture which belongs to the artistic temperament accompanied by none of the creative faculty which is the complement

and balm of it. The worst thing that can happen to such a man as Mr. Symonds describes, beginning life with such ideals and encountering such failure, is precisely what follows in Mr. Symonds's narrative—opportunity to withdraw himself from the world and chase the phantoms of his own intelligence. The best thing that can happen is the sternest necessity to live as a man among men and women, struggling bitterly hard for daily bread, and working out his psychical problems by the way. In the former case the egoist nourishes his egoism, and sets himself to find God in his own heart. It behoves men to beware of that cruel mirage. In the latter case the egoist is soon made to remember that he is not an archangel, but a man in a world of men; that as such he has no right to expect too much of the world, but that the world, as a whole and in the long run, is so much wiser and purer than he is that if his lofty ideals get shattered in conflict therewith, it is because they are poor, miserable gingerbread, having vastly more flimsy gewgaw than substance. He will also be made to see that if his ethical theories do not square with life the best thing he can do is to abandon them, and set about accommodating himself to his natural surroundings, instead of flying off to a proud solitude that may induce insanity, but must produce misery.

One of the most touching episodes in literary biography is, I think, that of Hawthorne, as described by himself, working all night at a clerical occupation on some ship at the docks. He regards his work as degrading to his gifts and attainments, if not to his higher nature, and asks himself if it will occur that, when he leaves this lower experience behind him, men will see in his mind or face that his life has had this passage in it. To me the situation here is deeply moving; but I see clearly that this humiliating passage in Hawthorne's life was precisely the thing of all others that was needed to perfect his genius, keeping it close to the ground when naturally prone to take to itself wings, making it human when it might have been too spiritual for general appreciation, giving its arrow the barb that helped it to fly direct to men's hearts. And this touch of reality is just what was wanted for the healing of such a mind as Mr. Symonds has portrayed.

The section of the series given in this new book, "Stella Maris," will not take quite so much hold of some readers as "Intellectual Isolation" did. It describes the period of the worship of sense under the figure of a passionate love experience. Stella is, to put it bluntly, a lovely courtesan. The love of her depicted in these sonnets may be passionate, but it is doubtful if the passion is of a kind that ought to be exhibited. This is by no means to say that it is indelicate. Mr. Symonds is a chaste writer in both senses. It is merely poetic excess.

"Though thou shouldst be for me incarnate hell,
Damnation palpable, a living flame,
Grave of mine honour, murderer of my name;
Nay, though thy love be thirst insatiable,
Want unassuaged, and passion without aim;
Thine am I—thine, thou irresistible!"

Most of us whose emotions have something more and something less than the amiable and irreproachable regularity of an eight-day

clock have, I presume, gone through an experience such as the above lines would approximately describe. But when we have passed through it and out of it, such of us as have any virile grit in us are usually a little ashamed of it. We regard it as wasted force—in a word, as gas, which, being spent, ought for ever to be done with. Mr. Symonds is too mature a writer to present such lines in his own person; they are no more his lines than a piece of dialogue put into the mouth of Arthur Dimmesdale is necessarily Hawthorne's sentiment. They are representative of that youngmanish spirit which has for a good many years now been struggling for ascendancy in poetry. Happily, there are still some strong and mature poets left to us—notably the Laureate and Mr. Browning—who are able to keep in check the riotous and noisome vapour which takes the name of passion. In an imagined portrait Mr. Symonds has a right to employ this form of excess, though his natural instincts be against it. He has a right, as an objective artist, to present under the forms of personal experience a portrait of a mind that is essentially morbid. But we would rather see him create a truly pure and lofty ideal of the artistic intellect.

From the psychical problems discussed in the body of "Stella Maris," it is a delightful relief to come upon a piece of description so natural and simple as this:—

"How often have I now outwatched the night
Alone in this grey chamber toward the sea
Turning its deep-arched balcony!
Round yonder sharp acanthus-leaves the light
Comes stealing, red at first, then golden bright;
Till when the day-god in his strength and glee
Springs from the orient flood victoriously,
Each cusp is tipped and tongued with quivering white.
The islands that were blots of purple bloom,
Now tremble in soft liquid luminous haze,
Uplifted from the sea-floor to the skies;
And dim discerned crewhills through roseate gloom,
A score of sails now stud the waterways,
Ruffling like swans afloat from paradise."

But for the jarring touch of symbolism in the last line this sonnet would be hardly less than perfect. Even more lovely, if that be possible, and certainly in another and softer tone of colour, is the following exquisite poem:—

"THE CHORISTER.

"Snow on the high-pitched minster roof and spire:
Snow on the boughs of leafless linden trees:
Snow on the silent streets and squares that freeze
Under night's wing down-drooping nigh and nigher,
Inside the church, within the shadowy choir,
Dim burn the lamps like lights on vaporous seas;
Drowned are the voices of droned litanies;
Blurred as in dreams the face of priest and friar.
Cold hath numbed sense to slumber here! But hark,
One swift soprano, soaring like a lark,
Startles the stillness; throbs that soul of fire,
Beats around arch and aisle, floods echoing dark
With exquisite aspiration; higher, higher,
Yearns in sharp anguish of untold desire."

I could wish to say something on the technical quality of Mr. Symonds's sonnet writing. It will be seen that the structure is indicated by the setting. It consists of two main divisions—octave and sestet; and four sub-divisions—two quatrains, and two tercets. The rhymes are usually two in the octave, and two and three in the sestet. Their arrangement is generally what is called legiti-

mate. So much for the metrical structure. The intellectual structure corresponds. The mind of the poet seeks four pauses of thought in the fourteen lines. I do not observe that there is any effort after that answering wave of thought between octave and sestet by which Mr. Theodore Watts's sonnet writing is distinguished. Mr. Symonds's rhythm is exceedingly good as a whole, though here and there, where his scansion is unerring, his ear seems to fail. As the failure of ear may not after all be the poet's but his critic's, a few of the questionable lines ought to be quoted:

"Eternity's irrevoluble year" (p. 21).
"Or undecipherable antique scroll" (p. 28).
"Death on the perilous world's giddy watch-towers" (p. 101).
"Blue from the depth and curled with crested argent" (p. 14).

The use of the line of eleven syllables in the sonnet is, I think, new to me, as is also the use of the iterated rhyme (p. 24) in the manner of Poe. The sonnet has already been used, as on p. 117, for a kind of dramatic dialogue, but never, I think (except by the sonnet-writer just referred to), has it been so employed without some violence being done to the regular intellectual plotting which the sonnet ought to have. Some of Mr. Symonds's metrical effects are, in my view, extremely good, and others seem to me of doubtful virtue. Here is a poem containing examples of good and bad:—

"Hours, weeks, and days bring round the golden moon;
While I still wait: I 'mid these solemn firs,
Late-flowering meadows and grey mountain spurs,
Watch summer fade and russet hues imbrune
The stern sad hills. All while thy smooth lagoon
Invites me; like a murmured spell recurs,
When south winds breathe and the cloud-landscape stirs,
One sombre sweet Venetian slumberous tune.
Arise: ere autumn's penury be spent;
Ere winter in a snow-shroud wrap the year;
Ere the last oleanders droop and die;
Take we the rugged ways that southward lie;
Seek by the sea those wide eyes sapphire-clear,
Those softened stars, that larger firmament."

Here the eighth line is admirable. Its emphasis is just what the tired ear demands in that place. But then the ear is immediately afterwards put to an unnatural strain. The ninth line finds never a rhyme down to the last line of all. Now, the ear really cannot carry itself over four intermediate lines of ten syllables, especially when there lies a couplet at the very heart of them.

Glancing over what I have written I fear that I have conveyed only an imperfect sense of what I conceive to be the great merit of this volume of sonnets. Lest this should be the case let me say in a final word that if proof had been wanted, where none, surely, was necessary, that Mr. Symonds is a very true poet, this volume would provide it; and if any reader entertained a doubt that the poet is a thinker of extraordinary keenness and subtlety, all misgiving on that head must now for ever be dissipated. T. HALL CAINE.

Nathaniel Hawthorne and his Wife: a Biography. By Julian Hawthorne. In 2 vols. (Chatto & Windus.)

Few hours of a mis-spent life have been more sorrowfully wasted than those I have thrown

away on this barren book. Yet it has been read. Every page has been at least inspected; for one can hardly be said to *read* such things as lists of dinner guests and what they ate, or memoranda about the family washing, in the same sense as one reads real books like Hawthorne's own. But now this Goliath—960 pages high—lies prostrate, and it only remains to cut him up, and let out his sawdust.

To begin with, the book is perfectly nugatory for three reasons. First, because in no case could Hawthorne's life justify 960 pages, except of his own writing. His literary rank was confessedly not of the first; he had no share in any great intellectual movement; he was not a type of any peculiar phase of life or manners worth record. An amiable private citizen of literary habits, he has no claims to the publicity which, indeed, he never courted. Secondly, the long series of his own and his wife's "Note-books" and "Journals," and also "Our Old Home," have already told us enough and to spare of the productive years of his life. Biographies have since appeared, and, apparently, there is in America a whole library of Hawthorniana. Thirdly, and worst, this book adds simply nothing. It is mainly a collection of hitherto rejected scraps and unimportant letters. Though there is no Preface, one infers that the work is intended as a supplement. If so, it was not wanted, and supplies nothing of value. The scanty records of Hawthorne's youth and early manhood are scarcely augmented. Probably there is nothing to say. Still this book is called a biography, and it is astounding to find that neither Nathaniel nor Sophia A. Hawthorne forms even a central thread of the first volume, or, if so, it is constantly broken. The references to Hawthorne merely recurring at intervals between irrelevant letters and digressions, it is most difficult to piece them together into a life. Movements from place to place are noticed and dated, and the various houses, flats, and lodgings, with the furniture thereof, are, of course, photographed in minute descriptions. The letters of Hawthorne himself—such as those to his wife, signed "Thine ownest," "Thine ownest Husband," and addressed "My only Belovedest," "My unspeakably Belovedest," &c.—are, with few exceptions, such as poor Hawthorne would have shuddered to see in print. The exceptions are mostly business letters of no interest. This refers chiefly to the first volume.

The chapter entitled "Ancestry" is interesting. The first Hawthorne came "probably from Wilts" in 1630, and the first Peabody "from Yorkshire" in 1640. Before that all is dark. If they were of gentle blood it could easily be proved. Chimeras about the de l'Aubépines, and the Pe-Boadies, and Boadicea, and Owen Glendower, are painfully unrepugnant; but, like many other English peasants and tradesmen, they became the founders of honourable, high-spirited, and well-nurtured families than whom none at home prouder and nobler. Of Major Hawthorne, this excellent old preaching, fighting, law-giving ancestor, we have a charming glimpse, far too short, and far the best thing in the book. The letter written under the anagram of Samuel Nadhorth in 1666 to Secretary Morrice is most valuable. Another ancestor was "bold Daniel," about whom and one

Mary Rondel a transparent spiritualist hoax, in which the Brownings appear to have assisted, is related; but 960 pages had to be filled somehow, and it disposes of six. The good old Peabodies, Sophia A.'s parents, are charming in their munificent poverty, scraping and saving to help others and maintain a generous hospitality. The old lady's letters—as that on p. 263—are models of parental piety and wisdom. Sophia A. was the youngest child, an invalid almost till her marriage at thirty-two. A good, clever, rather intense little body, but essentially a girl of her period. She staggers and labours heavily under the tremendous press of moral sail then in vogue. From p. 184 to p. 188 we have some fine tall writing in a letter to her sister. She and Nathaniel had just met, and loved at first sight.

"He said he had imagined a story the chief incident of which is my cleaning that picture of Fernandez. To be the means in any way of calling forth one of his divine creations is no small happiness, is it? How I do long to read it! Father came in, and he immediately got up and said he must go. He has a celestial expression. It is a manifestation of the divine in human."

It appears that Hawthorne was always admired for beauty, and the etchings from later photographs are handsome and distinguished; but that from an early painting shows the peculiar face one always associates with the Dickens heroes—Chuzzlewit, Nickleby, and Co.—and somehow always shrinks from. Yet it was doubtless admired in the dark ages of our mothers.

To return. "I think Mr. Emerson is the greatest man that ever lived. . . . He is a unit . . ."; and, comparing him to Carlyle, she sums up: "Emerson is diviner than he. Mr. Emerson is Pure Tone." Sophia A. was not over wise, but always bright and fresh. Nothing more simple or laughable than her first letter (II. 28) from England. She had been much impressed by the *Times* as "an extraordinary organ of expression for all good things," and "full of humanity and wisdom." From some dull season correspondence on gaol atrocities, hotel charges, railway fares, &c., she sagely presages that England is on the eve of great organic revolutions. "It will be deeply interesting," she says, "to watch on the spot all these progressive movements." The marriage was a happy, but surely not a well-assorted one. She deteriorates from her blind adoration of her husband, and he becomes babyish and commonplace, though never arrogant, under her petting. One instance out of many. She records how the crazy arm of a chair came off as Hawthorne grasped it. "He threw himself into a despairing attitude and exclaimed, 'Oh! I will flee my country!'" It was indescribably witty." Was it? She introduces a stranger to her house. "I said, 'There is our little red shanty!'" "The Temple of Art and the Muses!" enthusiastically exclaimed he, raising his hat. It is certainly very pretty to see homage rendered to one's husband for immortal endowments." Poor Sophia A.! no shame to her to say and think such things, for she and Nathaniel never thought to print their silliness. After all, Pure Tone is far better than the brainless chatter and base interests of the fine ladies.

The domestic letters and journals descend below bathos. Surely other couples have lived and loved before, and maundered and slobbered over their babes, dinners, and second-best antimacassars. The Hawthornes were a little bit sillier than others, that is all. The more reason why the letters should have been reverently suppressed.

One serious point must be mentioned. In August, 1853, Hawthorne foolishly prostituted his reputation by writing a biography of Pierce, "at the latter's request." It was a puff to further Pierce's candidature for the Presidency. Our author very fairly puts forth the facts and leaves us to judge. In my opinion they show a disgusting hypocrisy. The "immortal endowments" were sold to betray and undermine his own party and principles. "While the Life was doing its work," he and Pierce took a little excursion. Pierce succeeded, and the hire was duly paid. It was the Consulate at Liverpool, with only 12,000 dollars a year, "about a quarter part of the estimate made of it." The attitude both of Nathaniel and Sophia was one of sheer impudence. They ignore negotiations, nothing has been offered, their pure minds cannot dwell on such horrors; but if it should be offered they will accept it, just to show their contempt for their low detractors. Thus Sophia—"I have just been reading the little biography, which I did not see in manuscript." (This alone is enough.) "It is as serene and peaceful as a dream," &c. Again, p. 484:—

"He knew the lowest motives would be ascribed to him, but provided his conscience, &c. . . . But if Mr. Hawthorne should see fit to accept an office from Gen. Pierce, and people preferred to ascribe it to a low motive, he would make them welcome to the enjoyment of evil thinking. He chooses to be free, and not act with reference to any person's want of generous interpretation."

Alas! to such Pure Tone had the virtue of all the Peabodies sunk. For already she was grasping the spoils—the announcement that the appointment had slipped through the Senate "shouted as with a silver trumpet." It is a sad story. That this Nathaniel was not without guile appears from the advice he gives to a fellow cormorant in the previous March:—"Keep your deficiencies (moral, intellectual, or educational, or whatever else) to yourself." Let them find out for themselves. Accept the office of Translator boldly if you can get it. Never mind if you are not a linguist. When they find out they will have to give you something else. "The business is to establish yourself somehow and anywhere." He quotes the mottoes "Be bold" and "Be not too bold." "A subtle boldness, with a veil of modesty over it, is what is needed." At Washington drink plenty, but keep your head; "most of these public men are inveterate guzzlers," and you will thus get hold of them, &c., &c. O guileless Nathaniel!

The second volume is an arid waste, with a few oases—one the sensible report on the American sailors, another the visit to Tupper. Henry Bright's letters (see his quaint reference to Harriet Martineau's shop, II. 24) are often brilliant. He and Hawthorne write sensibly about the war at first, but, of course, Nathaniel was soon

carried away. He was nominally a Unitarian and sent his wife and children to chapel, *never* went himself, and wrote a beautiful Pilgrim-fatherly letter to the Assembly of Ministers. He travelled, as we all know, but we did not want to know the names and private affairs of all the obscure people who casually received him. As a husband and father he was very admirable. And that is about all.

Mr. Julian Hawthorne's tone is fair, and his admiration for his parents not extravagant, indeed rather qualified. But he had nothing to write, and he persisted in writing it. More rubbish was never crammed into two volumes. Fancy two pages of an American's careful description of cricket! Another instance. The great man visits Oxford. All we are told is the name of the tradesman he stayed with, and how, with the S. C. Halls, he was photographed. Description in full—"he stands on the extreme right, facing the spectator," feet, hands, coat, &c. "So far as figure and pose go, it is an admirable likeness, but the photograph *qua* photograph is execrably bad, and the faces of none of the group are recognisable." Then why on earth drag it in at all? One passage (I. 104) is probably the worst piece of padding ever attempted. I will not reproduce it.

Hawthorne's literary rank is not here in question. Enough that no one denies that the *Scarlet Letter* was a striking success. It will probably last. But this book sinks him, both as a man and writer, far below the moderate estimation one had formed. An excellent, amiable, commonplace Great Creature of that peculiar period, he had no even the consciousness of greatness nor the self-respect. He spies Tennyson in a picture gallery, rushes to fetch wife and Fanny and Rosebud to share the treat, describes him minutely—figure, clothes, voice ("ragged about the edges"), and gait, even to his "slightly turning his toes inward, after the fashion of Indians." No harm in this—not a bit—but do you think Mr. Tennyson went home and committed Hawthorne's toes to fame? Is this genius? Is this Pure Tone? There is no harm in the man, a good deal of sense and sharpness, much kindly affection, but absolutely no dignity of mind. It was not born in him; such culture as he received could not impart it. He wrote one good tale and several pretty ones. Look at the astounding extracts from his little arsenal of ideas and *motifs* for stories—what vulgarity of sentiment, what claptrap, what dire gravitation to twaddle! No educated, well-read, really able man could have penned them or thought them. He and his admirers belonged to a bad period, which I will call that of the Literary Story-teller. It was not his fault. The admiration was genuine enough in its day. But do you think Madame Tussaud will trouble to set up afresh in her new palace that dear, shabby, old prisoner of the Bastille? No; for the fashion thereof passeth away, and, with fashion, the power to please and thrill. We climb the steps and look down into the once mysterious dimly lighted cell. There sits the venerable prisoner—now, alas, but a battered Guy Fawkes in a Baker Street coal-hole! A poor stagey affair, like the old literary tale, but once a thing of pure delight; and as the fusty little mechanical mouse skips for the

last time across the table our thoughts turn back not ungratefully to Nathaniel Hawthorne.
E. PURCELL.

Cornish Worthies. By Walter H. Tregellas.
In 2 vols. (Elliot Stock.)

IF the world remains ignorant of the names and the merits of the famous men for which it is indebted to the county of Cornwall, the blame for such ignorance cannot be charged against its natives. The charm of local attachment seems to inspire the Cornishman with an enthusiasm for literary works in praise of his Fatherland which the inhabitants of the other shires cannot attain to. One antiquary, born on the western side of the Tamar, takes in hand the history of the deanery in which his youth was passed, and produces a series of volumes rich in topographical description and in family biography. A second illustrates the history of Cornubia by the publication of its last heraldic visitation, accompanied by a mass of extracts from the parish registers. A third seizes on its bibliography, and makes it the pleasure of his life. And now Mr. Tregellas enters into the field of Cornish authorship with the avowed intention of supplying his fellow-countymen with a cluster of lives of its celebrities which may rank with the ponderous tome of Prince on the worthies of Devon. The number of memoirs delineated by the Cornish worthy-biographer falls far short of that found in the companion volume on the sister county; but the lives which he has selected are, with a few exceptions, the chief characters of his native shire. Had the list included the names of Sir John Eliot and the Liberal statesmen of this reign, Buller and Molesworth, it would have been completely representative of the greatness of Cornwall. The Puritan hero of the opposition to the measures of the Stuarts should have been placed near to the friend of his youth and the spotless champion of the cavaliers, Sir Bevil Grenville. Buller and Molesworth might have stood in political contrast to Sir John St. Aubyn of the last century. There would then have been little room for critical comment, and I should have contented myself with recording the appearance of two volumes of local biography which will interest everyone who may peruse them.

If we dismiss from consideration the fortunate shepherd girl of the Cornish moors who rose through a succession of prosperous marriages until she became in her third trial of wedded life the lady mayoress of London in 1498, the worthies whom Mr. Tregellas has chosen for the subjects of his pen begin with the middle of the sixteenth century. The small boroughs with which the county was crowded gave its gentry an entry into political life; the ports on its southern coast were still famous for a hardy race of seamen, and Cornwall produced a race of warriors on sea and land. The Arundels and the Grenvilles, all of whom are amply described by Mr. Tregellas, furnished the chief fighting men of the county. An Arundel fought against the Turks when they invaded Hungary, an Arundel led the Cornish rebellion, which for a time threatened to drive the young King Edward from his throne, a third Arundel performed a "goodly, valiant and jeopardous enterprise" in the capture of a horde of

pirates, and a fourth defended Pendennis Castle for Charles I. to the last extremity. The exploits of the Grenvilles rank even higher in fame. What other county can show in a single family within little more than a half century two such champions as the hero of the *Revenge* and the brave, the tender-hearted Sir Bevil Grenville? While these families had already obtained commanding positions in the county, the Killigrews and the Godolphins were rapidly pushing themselves to the front. If the former had possessed but a tithe of the ordinary prudence of mankind, their natural readiness of wit would have impelled them into the leading places in their country's life; but in a corrupt age their greed and extravagance were without rival. The Godolphins, on the other hand, pressed on in the road until one of their number became the high treasurer of England. With the accession of William III. another race, the Boscawens, became the virtual rulers of Cornwall. The head of the house was an ardent Whig, and his parliamentary influence was freely exercised on behalf of his political friends, the return for which was a peerage and an abundance of important posts. The Boscawens befriended the cause of Sir Robert Walpole with as much zeal as the "little Cornish baronet," the then Sir John St. Aubyn, opposed him. When the Prime Minister fell Sir John was appointed on the committee of enquiry into his conduct by a full vote of the House of Commons. Two years later he died, and a career which might have altered the course of history was prematurely cut short.

Mr. Tregellas finds in the ranks of his county's families a brace of admirals of the highest renown in Admirals Boscawen and Pellew, afterwards Lord Exmouth. Boscawen was the sea-captain in whom the first Pitt reposed his confidence, and this is in itself a sufficient proof of his fighting qualities. To his career Mr. Tregellas pays, and with justice, the highest praise; but we think that in reproducing some depreciating references to Anson the unconcealed animosity of Horace Walpole towards the circumnavigator of the world has not been sufficiently discounted. Some people might perhaps doubt whether Pellew's connexion with the county justified the insertion of his name in a list of Cornish celebrities, but the local student is always more ready to insert than to omit a worthy. His fault is "in giving too little and in asking too much," and if Mr. Tregellas errs in this respect he is but sharing in an error which has been committed by a host of antiquaries before him. If energy and enterprise are the chief qualities of a seaman, then the name of a third Cornishman, Bligh of the *Bounty*, is worthy to rank by the side of the better-known admirals; but the merits of tact and discretion which Boscawen and Pellew conspicuously displayed are wanting in the person of their successor. That thirst for explorations which impelled the hardy Cornish captains into circumnavigating the globe or into seeking for the North-west passage drove the hapless Richard Lander into exploring the course of the Niger. The Memoir of Lander is one of the best in the volumes of Mr. Tregellas, but that of Bligh hardly does justice to his stirring

career. It was another motive which led Henry Martyn into the mission fields of the East, forcing him to abandon a life at home which seemed to yield the fairest promise of cultured ease and domestic happiness. He, like Lander, was a Truro boy, and it is no small credit to this city that it should have produced two men, one of them linked for all time with the continent of Africa, and the other with the dependency of India. The attractiveness of Martyn's life has come home to many an English mind, and struck deep roots into many an English heart; but the views which were expressed by Sir James Stephen—whom Mr. Tregellas simply refers to as a writer in the *Edinburgh Review*—on the salary with which the missionary went out to the scene of his labours, have found acceptance with many readers. If a life of unwearying benevolence spent at home in caring for the sick poor and in relieving the wants of the needy author is needed as a counterpoise to the career of Henry Martyn, such an instance is supplied in the opening biography of these volumes, that of Ralph Allen, of Prior Park. When Pope inserted in his *Satires* a notice of Allen as the philanthropist accustomed to "do good by stealth and blush to find it fame," he for once penned a phrase of eulogy without the intention of annoying someone else by the remark. There are many lives described by Mr. Tregellas to which we have not been able to refer, and for them the reader must be content with our assurance that they are equal in interest to those which we have noticed.

W. P. COURTNEY.

Autobiography of Hector Berlioz. Translated by Rachel (Scott Russell) Holmes and Eleanor Holmes. (Macmillan.)

IT may seem strange that the *Mémoires* of Berlioz should have escaped translation until now. Forty years have passed since the publication of the *Voyage Musical* and the other studies and sketches that were afterwards incorporated in the *Mémoires*. It should not, however, be difficult to account for this immunity from translation in our musical country where, doubtless, every musician, every lover of music, every concert-goer, knows the original by heart, or, at least, regards it with something of the intelligent admiration generally accorded to the newest operetta or ballad. The well-known catholicity of spirit that characterises the study of music in these days, when the historical method of criticism is combined with technical instruction, makes it ungracious to doubt that everyone concerned in interpreting the works of Berlioz, in orchestra and chorus alike, is perfectly cognisant of the composer's career and the value and significance of his art-work. Such knowledge is necessary to the sound apprehension of the compositions of all the masters; with Berlioz it is positively imperative. Whether the literature of music is a popular study or not, the *Mémoires* of Berlioz suggest formidable obstacles to translation. There is that in almost every page which should make the translator pause and in all modesty question his equipment. It is a masterly example of autobiography, an extraordinary *mélange* of wit and irony, banter and sarcasm, criticism exquisitely

incisive, anecdote and sketch and observation admirable for force and finish, a shrewd and caustic humour, an astonishing exuberance of passion and wrath and tenderness, the whole set forth with a burning and intense art, and vivified by a singularly impressive personality. There is no escape from this all-dominating presence; it shapes and colours all, and endows with its peculiar fascination what is incidental and transient—the thrusts of malice, frank gibe, abandoned mockery, and veiled innuendo, scarcely less than the romantic vision and exaltation of the Italian reminiscences, and the pathos, and passionate fervour of the Meylan epilogue. The artistic preservation of this personal atmosphere is the true source of the attraction of the *Mémoires* of Berlioz. The life-record of genius, even so striking and individual as that of Berlioz, were powerless to charm if not told with literary skill, as many dull biographers attest; in him the rare and fortunate combination of eloquence and style illuminates his memoirs with the veritable light and atmosphere of romance, and displays the typical life of an artist.

The question of veracity need not trouble any but the pedant and partisan, the purblind and little-minded. The facts of the document are treated by Berlioz with the decency that becomes one dealing with bare bones. These he has, beyond all question, arrayed with every adequate allurement, and has breathed into them the breath of life. Of the substantial truth of his record there is abundance of that internal and contextual evidence that most satisfies. The man who fought so gallantly and heroically with the leagued battalions of stupidity and ignorance was one who delighted in the veracities, and uttered many hard and unpleasant truths. How he made friends he has told us with delicate irony, and of his unconventional hatred of prejudice and incompetency in high places he has left many a proof. The glowing chapters that deal with his early love and its life-lasting rapture could never have been penned by any but a man of conscience and sincerity. To his artistic sense is owing the flood of colour, to his perfervid and nervous temperament the ebullient passion, that invest his memoirs with one of their chief attractions. The magnetism that early drew Berlioz to study the life of Benvenuto Cellini is felt to be only natural when their respective autobiographies are compared. Nor is the parallelism merely personal. The similitude is precisely of the kind that Swift claimed to exist between the *Memoirs of Captain John Creighton* and the annals of De Comines. The presentment is not alone that of the individual, but of the age. The era of Cellini is not more pregnantly illustrated in his memoirs than the revolt of Romanticism in the pages of Berlioz. The work of the composer during that age of upheaval was, it is true, merely an episode in his life, a phase in his art; but it constituted him a marked man, a revolutionist in art, a leader in the crusade of Delacroix and Balzac.

The *Mémoires* of Berlioz is not a work to be undertaken by any translator with a light heart and cheerful confidence; and, with every allowance for its difficulties, it cannot be said that the present translation is satisfactory.

It is inevitable that there must be loss; and it must be owned that the wit loses much of its point and flavour and the banter its breadth, the glittering and polished irony is a little rusty, and the personal touch somewhat blurred. More than this, the translation is generally flat and insipid, and is not free from inadequate renderings of phrase that are almost negligent. How this enfeebles the narrative and tends to lower the tone of the original may be well illustrated in one example. The fifty-fifth chapter is devoted to a letter to Stephen Heller, and gives, in connexion with the meeting of Berlioz and Mendelssohn in Leipzig, the amusing recollections of the relations of the two in Rome twelve years previously. One passage tells with great force how they were once wandering among the Baths of Caracalla, discussing the inscrutable ways of fate, when Berlioz, after some light banter, uttered some impiety that offended the Lutheran scruples of his companion, and simultaneously Mendelssohn stumbled and had an awkward fall among the ruins. Berlioz immediately made a very Voltairean reflection on the injustice of the punishment, accompanying it with some "*grands éclats de rire*"; this phrase is translated "accompanied by a laugh," and the whole anecdote suffers in expression and force. Even more serious blemishes than the ineffective translation are a number of notes with which the translators have attempted to amplify or amend the notes and text of the author. The majority of these notes are wholly unnecessary, many are scarcely relevant, most are trivial, and one is certainly impertinent. In vol. ii., p. 111, Berlioz praises Meyerbeer's correction of a violin passage in Gluck's "*Armide*," and, as if conscious of inconsistency, appends a note disclaiming his commendation, and quotes Spontini's exclamation with reference to another correction of Meyerbeer's—"It is dreadful! Will they instrument me also after I am dead?" With unangelic rashness the translator here affirms—"Neither Spontini nor Berlioz is likely to last long enough for that"—an opinion that might properly be urged in a critical work, but is intolerable in a translation. Whether this judgment will prove to be the last nail in the coffin reputation of the composer of the "*Vestale*" time will show. The sentiment sufficiently indicates that narrowness of sympathy which, combined with a not extraordinary mastery of the French language, renders this translation valueless. One other example may be given, for it is characteristic and amusing. No reader of the *Mémoires* can have forgotten the touching account of the composer's visit to Côte-St.-André in 1848, when he determined to see Meylan, the scene of his childish love. The tumultuous years of triumph and warfare and pilgrimage are forgotten as he approaches Savoy, the beauty of the autumnal landscape floods his brain with visions; he revels in the recollection that every object yields him of his beautiful Estelle, the *Stella montis* of his life; he hails the blossoming wild sweet peas by the wayside in the spirit of Rousseau's cry, "*Ah, voilà! de la pervenche*," and gains the desired haven. The house is occupied by a *bourgeois* person, who stands smoking a cigar by the avenue gate; he passes, and reaches the

ruined tower he has been looking for, and pours out his soul. Returning, he observes that "the gentleman with the cigar has disappeared; he no longer defiled the precincts of my temple"; and the translators invite us to interrupt this passionate recital with the exclamation (in a note), "What a curious relic of the old-fashioned hatred of tobacco!" to which we may add, "What an extraordinary misapprehension of a plain text!"

The slightest reflections on the divinity of Mendelssohn are visited with the translator's severity. Berlioz remarks (ii. 164) that "Mendelssohn's '*Hymn to Bacchus*' sounded dull and heavy; one of the papers a few days later said that the priests of this Bacchus had doubtless imbibed beer instead of Cyprus wine," upon which the translator naïvely remarks, "Lager beer is probably a good deal better than the best Cyprus." Some very natural remarks of Berlioz (ii. 176) are stigmatised as "*badinage*, poor enough," and accompanied by an inapplicable and slightly confused observation on philology. Speaking of Mendelssohn (ii. 51), Berlioz says, "in fact, he always had a certain liking for my—songs"—"*pour mes—chansonnettes*," in the original, is vastly more disdainful. In another note, the translators unnecessarily insinuate that there are many people "bold enough" to prefer Berlioz's "*chansonnettes*" to his orchestral works. This is, after all, a light and a cheap courage, and, perhaps, not so rare as it may seem. J. A. BLAIRIE.

NEW NOVELS.

West of Swardham. By the Rev. W. O. Peile. In 3 vols. (Hurst & Blackett.)

Between the Heather and the Northern Sea. By Mary Linskill. In 3 vols. (Bentley.)

The Love that He passed by. By Iza Duffus Hardy. In 3 vols. (White.)

A Young Girl's Wooing. By the Rev. E. P. Roe. (Warne.)

A Mummer's Wife. By George Moore. (Vizetelly.)

Old St. Margaret's. By Stackpool E. O'Dell. In 3 vols. (Maxwell.)

The Black Poodle, &c. By F. Anstey. (Longmans.)

Sybilla, &c. By Mrs. G. Linnaeus Banks. In 3 vols. (White.)

In *West of Swardham* Mr. Peile has given us a thoroughly enjoyable story. There is in it plenty of the sort of action that Mr. Payn revelled in during his *Lost Sir Massingberd* days. The plot is old-fashioned, yet Mr. Peile introduces into it new-fangled ideas and their exponents, without the disastrous result that generally follows from the pouring of new wine into old bottles. Above all things, he presents us in John West and Mary Holbrooke with a loyal hero and a charming heroine. The foils to them, John's cousin Adolphus and the "fast" Lady Georgiana Fitzraymonde, are also admirably drawn. Mr. Peile might, indeed, have spared us Miss Hilda Fife, who, when John West, deprived of what was understood to be his property, takes to game-keeping in the Hebrides, falls madly in love with him in only too literal a sense, and all but drowns him along with her—

self. There are too many startling incidents in the story without this—discoveries of wills, conflagrations, and what not; and, besides, Miss Fife is neither a good Scotchwoman nor a good Ophelia. Mr. Peile shows considerable ingenuity in making all end well for the lovers in an original fashion. An inferior artist would have restored John West to his friends and his property by making some such discovery as that the cousin who had ousted him was an impostor. Mr. Peile does nothing of the sort. Adolphus West is not only the true heir to Swardham, but, when dying, bequeaths it to Lady Georgiana, and John declines to burn the will that destroys his last chances. He becomes "West of Swardham" in Australia, with Mary Holbrooke, and—in spite of a modest competence which a relenting Fate throws him—the "best riches, ignorance of wealth." Mr. Peile has and shows his political likes and dislikes. He might have spared his readers, however, certain references to living persons, notably one whom he reveals by designating "Mr. Oberon Philibert."

Between the Heather and the Northern Sea lacks what *West of Swardham* possesses. In spite of certain stormy scenes that are drawn with power, it is deficient in "go." It contains, however, one powerfully sketched character, Diana Richmond, a Yorkshire Catherine de Medici, who schemes to bring Noel Bartholomew, a great but imperfectly understood artist of a rather conventional type, to her feet, and who succeeds, only to find that when he is at her feet he is dead. George Kirkoswald and Genevieve Bartholomew, who are Miss Linskill's hero and heroine, become rather tiresome. They seem less bent on acting for themselves than on trying to translate into action certain sentiments they find in their favourite authors. There is some good Yorkshire dialect and "local colouring" in the book, and two of the minor characters, Dorothy Craven and Ishmael Crudas, are excellent portraits. Much labour has been bestowed on *Between the Heather and the Northern Sea*, but the result is somewhat disproportionate to the labour.

As a story of Californian life, with its wild, but almost unerring, lynch justice, *The Love that He passed by* would have been very effective had it been given in one volume. The writer has unfortunately not Mr. Bret Harte's power of condensation, otherwise she would have kept all her characters—Calantha Brown, Mark Rohan, Lance Digby, and Sheriff Holden—within Santana City, instead of sending some of them to London for a period. The murder of Rohan in his newspaper office by Digby, and the lynching of the assassin while Calantha is playing Cleopatra to Sheriff Holden's Antony, are "strong" scenes, if also somewhat familiar. As a character-sketch Calantha, who is "the love that he passed by," is much truer to life than Mark Rohan, who at first is decidedly stagey, although he improves on acquaintance and after marriage. The relations between Calantha and Rohan's wife, Ethel, which are necessarily of a delicate character, are managed with skill. Hector de Beaulieu, Calantha's odious husband, is an excrescence on the story.

A Young Girl's Wooing is a bright and

pronouncedly American novel. A commonplace vein of sentiment runs through it, however, and it is far too long. It is, indeed, rather an exaggerated episode than a novel. Madge Alden becomes enamoured of Graydon Muir, the brother of her sister's husband. He persists, however, in regarding her as a sister, and, as for a time she is in weak health, in petting her. He even allows himself to be fascinated by Stella Wildmere, a hothouse flower in New York society, the calculating daughter of a Wall Street speculator. Madge sets herself deliberately, though secretly, to oust Stella from the heart she desires to make her own. It is the first act in the drama of her design that is so very American. She betakes herself to a Pacific watering place, and there devotes her energies to the acquisition not only of health, but of beauty of person and character. She succeeds, and returns to New York and her sister's house more than a match for her rival. It is scarcely necessary to say that circumstances favour her, reveal Stella Wildmere in her true character, and throw into Madge's arms Graydon Muir, who, on discovering her secret, only exclaims, "How exquisitely fine your nature is, that you could do this with such absolute maidenly reserve"! A pretty story, no doubt; but why should Mr. Roe have taken more than four hundred closely-printed pages to tell it? Except Madge, none of the characters is at all striking. Graydon is an inferior, though not quite selfish, Jos. Sedley, and Stella Wildmere a poor copy of Becky Sharp. Henry Muir, the brother-in-law of Madge Alden, and saved by her affection and sagacity from ruin, is a fair example of the stoical sensible man of business of the "still waters run deep" type. There is nothing specially American about him, however, unless it be his habit of exclaiming energetically and idiotically "Great Scott"! Mr. Roe's pictures of life at a Californian watering place and in a fashionable resort in the Catskill Mountains only tempt one to wish he had a little of the humour of the author of *Numa Roumestan*.

It may be presumed that Mr. George Moore, as a disciple of M. Zola, intended by writing and publishing *A Mummer's Wife* to disgust the readers of it. There can be no question as to his success. A more repulsive story was probably never written. A dressmaker, with an asthmatic husband and a narrow-minded dogmatically religious mother-in-law, is seduced by a lodger in her house, the stage-manager of a strolling *opéra-bouffe* company. She ultimately marries him, plays Serpolette in "Les Cloches de Corneville," takes to drink and assaulting her husband, and, finally, dies under the most miserable circumstances. That is all. As a realist, Mr. Moore does not spare us. The surroundings of the wretched Kate Lennox are from first to last of the most sordid character. The black moral fog that descends upon her at the beginning of the story never lifts, but becomes ever darker and fouler. Mr. Moore shows unquestionable power in telling her story, and his sketch of her second husband, Dick Lennox—big, frankly sensual, yet good-natured—is probably as good as anything of the disagreeable kind could be. May it be

submitted to him, however, that some of his scenes, notably one in the dressmaker's shop, and more than one in a theatrical dressing-room, are suggestive, and that it is the "mission" of realism—so, at least, it is ordinarily understood—not to suggest, but to depict and to state outright? As for the "mission" itself, what can one do but shrug his shoulders and wonder if *scribendi recte sapere est principium et fons* is an exploded doctrine.

Mr. Stackpool E. O'Dell has made a mistake. Instead of trying to write a novel, he ought to have written a pamphlet upon "Horrible London," and a tract in support of certain views upon Future Punishments with which the name of Archdeacon Farrar is commonly identified. An account of a "mill" between a clergyman and a pugilist in "Old St. Margaret's" justifies a belief that the pamphlet, at all events, might have been a success. As it stands, this book is a complete failure—so complete as to demonstrate that, for writing fiction, Mr. O'Dell has no capacity whatever.

The collection of tolerably well-known stories, of which *The Black Poodle* is the first, but not the best, will not in any way affect the reputation of the author of *Vice Versa* and *A Giant's Robe*. Several of them, but especially "A Farewell Appearance"—an affecting dog tragicomedy—could have been written by nobody but Mr. Anstey. The humour of all is delicate and highly polished, although in "The Wraith of Barnjum," a pseudo-ghost story, and in "The Return of Agamemnon" and "Accompanied on the Flute," which are pseudo-classical, it seems to be thrown away. *The Black Poodle* is disappointing, as the incident on which it turns—the shooting of a dog in mistake for a cat with an air-gun—is too farcical. The *bonnes bouches* of the volume are the "Tales for Children," "The Story of a Sugar Prince," and a "Toy Tragedy," and for the good reason that they are far beyond children. Altogether, the kind of power that Mr. Anstey shows in this volume would tell much better on the stage of a drawing-room theatre than in literature.

Whatever faults may be found with the style of Mrs. Linnaeus Banks' writings, their spirit is always to be commended. It may at least be said of the stories which she has published in three volumes that they inculcate the very soundest of morals. She seems at her best, too, when she inculcates her moral directly, as in "Bessy and Others," the point of which is that "there are servants and servants, and mistresses and mistresses." Mrs. Banks is not very successful when she attempts to reproduce past history, as in *Sybil*, which begins rather well, but falls off as it proceeds. WILLIAM WALLACE.

GIFT-BOOKS.

Daddy Darwin's Dovecot: a Country Tale. By Mrs. Ewing. Illustrated by R. Caldecott. (S.P.C.K.) It is gratifying to learn that the public sometimes know a good book. They have bought, it appears, 34,000 copies of *Jackanapes*, which we made bold to recommend last year as the destined "book of the season." *Jackanapes* was certain to have a successor; and here it is, with a less felicitous title. In itself it is,

perhaps, not quite so good, but it has pleased us no less, because it shows that Mrs. Ewing is capable of playing on more than one string. Of *Jackanapes* we venture to say that it recalled Thackeray in the purity of its pathos; and we were pleased to find our judgment confirmed by an American critic. *Daddy Darwin's Dovecot* recalls George Eliot in its faithful setting of rustic life, as well as in its charming portraiture of a boy and a girl. If Mr. Swinburne will condescend to read it, he will no longer be able to say that we have but a single woman living who knows how to describe children. It is needless to add that Mr. Caldecott can draw country scenes, and little children, and graceful girls, and old men; but he here fails deplorably, as he has sometimes failed before, when he tries to give us a man *sans phrase*. The pictures on page 23 and page 48 we cannot away with.

Voices from Flower-Land: a Birthday Book. By Emily E. Reader. (Longmans.) Some time ago *Punch* gave us some specimens of a birthday book composed of poetical quotations, containing descriptions of character the reverse of flattering to the relatives and friends who were to be entrapped into writing their names on the opposite pages. Mrs. Reader's book is better fun than this, as although most of her "original couplets" are much after *Punch's* pattern, she has interspersed among them a few of a highly complimentary character by way of variety. The person who places his signature opposite to one of these oracular pages may thus find, according as the fates have ordained at his birth, either such a delightful testimony to his merits as this—

"Virtue's glory, springing from the soul
Forms round your life a saintly aureole,"

or such a crushing sentence as the following:—

"A tangled wilderness of weeds
Your idle thoughts, your thoughtless deeds."

Mrs. Reader has appropriated a flower to each day of the year, and the "couplets" (which sometimes run to three lines, and do not always rhyme) are suggested by the floral emblems. We presume the author has taken care that her own intimate friends shall win prizes in her lottery, or the consequences might be unpleasant.

Meg's Mistake, and other Sussex Stories, by Mrs. O'Reilly (Hodder & Stoughton), well sustain the reputation of the author for skill in depicting country life. Her peasants and their wives and children are really flesh and blood, and actually possess much the same characteristics as the rest of the human family. Mrs. O'Reilly happily has a sense of humour which not only saves her from the common fault of well-meaning books, but enables her to understand what graver people only regard with shocked perplexity. There is a good scene in one of the *Sussex Stories*, where the ingenious curate, having read to an old woman with unusual animation, closed the book at last, and looked at the object of his solicitude. "'Who have's your tea-leaves?' said Mrs. Trueby then." It is scarcely necessary to add that as Mrs. O'Reilly can be humorous, so she can also be pathetic. The last words of the last story, where Darby and Joan, who had not been a day apart "for nigh upon fifty years," enter the workhouse together, and then are separated, contain in them a world of sadness.

WE are perhaps wrong in classing among gift-books Miss F. M. Wilbraham's *Sere and Yellow Leaf* (Macmillan), but we are surely not wrong in thinking that these "Thoughts and Recollections" would form an acceptable and helpful present to those whose physical powers are declining, but whose interest in the welfare of those around them is as strong as ever. The tone of this little book is devout and calm, well suited to the autumn of life, but here and there

are passages of quiet humour which rescue it from dullness.

Menhardoc: a Story of Cornish Nets and Mines. By G. Manville Fenn. (Blackie.) One of the best boys' stories we have seen for a long time. It is full of stirring adventure, the personages are lifelike and well worth knowing, and the tale, though not in the least preachy, is not without a wholesome moral. The local colour looks genuine; whether it is quite faultless we must leave to Cornish critics to determine.

The Boy's Own Book: a Complete Encyclopaedia of Sports and Pastimes, Athletic, Scientific, and Recreative. A New Edition, thoroughly revised and partly rewritten. (Crosby Lockwood.) Here we have a dear old friend, who has the good sense not to pretend to be young again. The Preface allows him an age of "more than a quarter of a century." We are prepared to wager that we have ourselves known him for longer than that, and the quaint style of the illustrations certainly give him fifty years. While not prepared to accept the title of "the Justinian of the playground," which has been bestowed on him by one of his friends, we hope that he will impart as much both of amusement and instruction to the present generation of boys as he did to their fathers.

Queen Amethyst; or the Lips of Snow. By Henry Blunt. (Marcus Ward.) We are puzzled by this book. It looks like a story for children, but we cannot imagine that any child will find it interesting. The scenes are laid in a kingdom which, after reading half through the volume, we discover is called Maritania; the incidents succeed each other in a random, motiveless fashion; and although there is abundance of religious talk (apparently of a High Church type) the story seems to have no discoverable moral or purpose of any sort. We should guess that the writer is somebody not unpractised in some other department of literature, who has been prompted by his recollections of La Motte Fouqué to try his hand at a romantic tale without having any very clear notion of what he would be at.

The Wild Horseman of the Pampas. By David Ker. (Griffith, Farran, & Co.) If the description of adventures, as well as adventures themselves, is to the adventurous, Mr. Ker's own experience should make him just the man to tell a story of the Mayne Reid order. Though the boy-readers, for whom the book is intended, are not usually very critical, and are quite content with a good succession of horrors and hairbreadth escapes, even they can hardly fail to appreciate the difference between a writer whose imaginative powers are fed by personal knowledge of the scenes of the events he described, and by tales told him on the spot, and one who gathers his information from the volumes of travellers. Such a description as the following, for instance, could hardly have been written by one who had not himself endured the misery of which he tells:—

"For now begins an ordeal hard to describe, since those only who have actually passed through it can form any idea of its full horror. In cool, breezy England . . . people think of a prairie march as merely a long and rather hot walk, tiring enough no doubt, but not specially perilous or adventurous. What it really means is, to fight against scorching heat without and overpowering lassitude within—to force your falling limbs over rough and broken ground, mile after mile, haunted by the maddening consciousness that days upon days of such labour must be gone through before you can hope to find food or safety, or that rest for which you long with an intensity which no words can convey—to drink and drink without quenching your raging thirst one whit—to be tortured by the stings of countless insects, which you are to weak to drive away—to feel every limb

a separate pain—to know that death in its most hideous form may fall upon you at any moment from an unseen and ever watchful enemy—to drop down from sheer exhaustion into a broken, unrefreshing sleep, haunted by images of past misery—and wake feverish and unrested, to go through the same dull round of monotonous suffering, again, and again, and again."

It is enough to say that the pen which wrote these lines can put the same reality into wild scenes of clambering rocks and destroying Indians, to show that boys in search of a book of this class might easily go farther and fare worse.

Seven Sons, by Darley Dale (Nisbet), is a tale about seven boys, brothers, who, with their mother, a widow, live at Avranches, where they are educated by a tutor, the chaplain to the English colony. The book is lively throughout, though lessons in manners and morals are not unfrequently enforced. The chief interest of the story will, doubtless, be found in the adventures and scrapes which befall the boys, who are all spirited lads, full of fun and mischief. A little fellow, Malcolm, represented as a singularly good and lovely child, is stolen, but happily recovered before the end of the tale. The distressed mother took every means of finding her child, excepting the single one which would naturally occur to a parent under the circumstances, that of tracking a van belonging to a circus, which passed through the town at the time. It is not, however, likely that the improbability of such an oversight will be observed by children, to whom the loss and recovery of the beautiful Malcolm will form an interesting episode.

True to the Old Flag: a Tale of the American War of Independence. By G. A. Henty. (Blackie.) If historical novels are generally failures, Mr. Henty undoubtedly possesses the secret of writing eminently successful historical tales; and those older than the lads whom the author addresses in his Preface, may read with pleasure a story which combines with the personal adventures of the youthful hero an accurate and interesting account of the American War of Independence. The sympathies of Mr. Henty, as he himself allows, lie mainly with the British troops, on whose gallantry at Bunker's Hill and in subsequent engagements due stress is laid, though without injustice to the bravery and tenacity of the colonists. As many Indian tribes took part on one or other side in the war, there is, of course, ample opportunity for the introduction of numerous adventures with the Red Skins, the tale commencing with the description of an attack by Indians upon an outlying farm on the shore of Lake Huron, successfully repulsed, and closing with a graphic account of an expedition undertaken in the depth of winter for the rescue of two white girls made captive by Indians returning to their village on the shore of the same lake after quitting the British forces. The book is accompanied by twelve illustrations, and its value greatly increased by six excellent plans of the engagements described between the colonists and the king's troops.

NOTES AND NEWS.

MR. WALTER PATER's forthcoming volume is to be called *Marius the Epicurean*. The period with which it deals is the reign of Marcus Aurelius.

MR. GEORGE EDWARD WOODBERRY's biography of Edgar Allan Poe, in the series of "American Men of Letters," may be expected towards the close of the year. In anticipation of its appearance, Mr. Woodberry has contributed an article to the December number of the *Atlantic Monthly*, in which he gives a full

account of his discoveries concerning Mr. Calvin Thomas, Poe's first publisher in 1827, and a true narrative of Poe's early wandering years, from the documents of the United States' American War Department, hitherto unknown. Mr. Woodberry holds Poe not to have been a man of honour or worth. "Great as his genius, in certain limited directions, was, his rascality was, perhaps, equally great." Mr. Woodberry says he has come to this decision after a long study, and with much regret. "Griswold [Poe's first biographer] was a worthless man, too," he writes; "but his malice could not invent for Poe anything worse than the facts given him by the papers put in his hands."

MESSRS. LONGMANS & Co. will shortly publish the first volume of a series of *Lives of Greek Statesmen*, by Sir G. W. Cox. The series, which will be brought down to the dissolution of the Achaian League, will be completed probably in four volumes.

WE hear that Prof. George Ebers has a new novel in the press, in which he returns to his own field of Egyptology. It is entitled *Serapis*, and, like Kingsley's *Hyppatia*, it is founded on the historical facts of the final struggle of heathendom against Christianity in Alexandria.

THE fifth volume of Mommsen's *Römische Geschichte*, comprising the Imperial period, will be published shortly. The fourth volume, which will describe the last years of the Republic, and the definite founding of the Empire, will appear subsequently. Subscribers' names are received by Mr. David Nutt.

SEÑOR MORAES, who recently arrived in England from the Congo territory, is about to publish an account of his travels in that region, and to illustrate the work with a series of photographs taken by himself of landscapes, native types, &c.

MESSRS. LONGMANS will shortly publish *The Official Baronage of England*, showing the succession, dignities, and offices of every peer from 1066 to 1872, with about fourteen hundred portraits, shields of arms, and autographs, by James E. Doyle. A limited number of copies will be printed on large paper.

MR. WILLIAM WESTALL, the novelist, who has been for some time "Stepniak's" collaborator in literary matters, is now engaged with "Stepniak" upon the production of a volume of stories similar to those in *Underground Russia*. The title of this volume will be *In Fetters: Stories of Underground Russia*, and will be ready early next year.

THE new volume of Bishop Ellicott's *Commentary on St. Paul's Epistles*, containing the First Epistle to the Corinthians, is expected to be published next year.

An Irish Garland will be the title of a little volume of poems by Mrs. S. M. B. Piatt, wife of Mr. John James Piatt, United States Consul at Cork, which will soon be published by Mr. David Douglas, of Edinburgh.

MESSRS. LONGMANS have in the press a *Memoir of Count Giuseppe Pasolini*, compiled by his son, and translated and abridged by the Dowager Countess of Dalhousie.

MR. WALTER CRANE and Prof. Meiklejohn are engaged in the production of a *Golden Primer*, in two parts, to be followed by a Child's Reader. The whole is intended to be a new and attractive method of teaching children to read. The books will consist of pictures, words—words in and through the pictures—and short stories. They will be published by Messrs. Blackwood & Sons.

A NOVEL by Mrs. Oliphant, entitled *A Country Gentleman*, will begin to appear in the January number of the *Atlantic Monthly*.

Whether it will be published also in any magazine in this country we do not know.

THE Hon. D. A. Bingham, author of *The Letters and Despatches of the First Napoleon*, has just finished a *History of the Bastille*. He has also in preparation *The Marriages of the Bourbons* as a sequel to his previous work on *The Marriages of the Bonapartes*.

MESSRS. TRÜBNER'S announcements include *An Analysis of the Patent and Copyright Laws*, by Mr. A. V. Newton, author of *Patent Law and Practice*. The work will include the various Acts relating to the protection of inventions, designs, trade marks; literary and musical compositions, dramatic performances; engravings, sculpture, paintings, drawings, and photographs.

DR. ANDREW WILSON has in preparation *An Elementary Manual of Health-Science*, adapted for teachers and others, and written conformably to the requirements of the Examination in Hygiene of the Science and Art Department.

WE learn that the Rev. Dr. Taylor, who has recently completed the new and enlarged edition of his *History of Scotland*, is preparing for the press a work on *The Historic Families of Scotland*, to which he has devoted much time and attention during the last thirteen years. It will be published by Messrs. Virtue & Co.

MESSRS. J. & R. MAXWELL are now publishing a new novel, in three volumes, by Miss Alice O'Connell, grand-daughter of the famous Irish Liberator. It is a first work, and is asserted to be marked by originality and power.

THE same firm are also issuing a cheap edition of Miss Braddon's *Ishmael*; *Like Dian's Kiss*, by Rita; and a cheap edition of Miss E. Spender's *Restored*. Besides these, there are now ready an original work, *The Captivity of James Towler*, by Mr. Henry Lloyd; *Hard Realities*, by Mr. M. L. Barry; and *Tozer's*, a collection of stories, by Mr. Tighe Hopkins.

DURING the coming season Mr. Elliot Stock will issue a series of volumes under the title of the "Book Lover's Library." The titles of the early volumes will be: *How to form a Library*; *How to manage a Library*; *How to catalogue a Library*; *How to arrange a Library*; and *How to make an Index*. These volumes will be written by Mr. H. B. Wheatley, who will also edit the entire series. Among the later volumes, which will be issued at short intervals, will be the following:—*Notes on the History of Printing*; *History of Woodcutting*; *Notes on Paper and Materials used for Books*; *Old Advertisements of Books*; *Notes on Bookbinding*; *History of Dedications*; and *Oddities of Books*.

MR. FREDERICK GALE will publish with Messrs. Longman, in one volume, *The Hon. Robert Grimston: a Sketch of his Life*. The book will contain a portrait and a facsimile of a sketch made by Mr. Grimston.

THE Rev. Thomas Mozley's *Reminiscences of Towns, Villages and Schools*, which has already been mentioned in the ACADEMY, will shortly be published in two volumes by Messrs. Longman.

MR. E. C. WATERS will publish immediately a little book on Gundrada, enlarged from a paper read before the Archaeological Institute at Lewes last year. Readers of the ACADEMY will recollect that Mr. Waters' views on this disputed question of Anglo-Norman genealogy first appeared in these columns.

A WORK on the Pyramids will be shortly issued by Messrs. W. H. Allen & Co. under the title of *The Storehouses of the King*; or, the Pyramids of Egypt, what they are, and who built them. The author is Mrs. Jane Van Gelder, who claims to have made an important discovery as to their origin.

MESSRS. LONGMANS are preparing for publication, in two volumes, *The Work and Works on Health and Social Reform of Edwin Chadwick, C.B.*, by Dr. B. W. Richardson.

MESSRS. GRIFFITH, FARRAN, & Co. will publish immediately an edition in small quarto of *Tam O'Shanter*, profusely illustrated by Mr. George Cruickshank. The book has been printed in colours by Messrs. Clay, Sons, & Taylor.

DR. EBERSHEIM'S Warburton Lectures on *Prophecy and History in Relation to the Messiah* are to be published by Messrs. Longmans.

THE second volume of the *Elements of Economics*, by Henry Dunning Macleod, which completes the work, is now in the press and will shortly be published. The second volume of the *Theory and Practice of Banking*, by the same author, which completes the work, is also nearly ready.

PROF. THOROLD ROGERS, M.P., has just published a "People's Edition" of his *Six Centuries of Work and Wages*. It contains eight chapters of the larger work, from which "those portions which deal with political history and bygone social conditions" have been omitted. An extended sale may be expected for the book in this form. Messrs. W. Swan Sonnenschein & Co. are the publishers.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish immediately a new volume of Poems by Mr. J. W. Gilbert-Smith, entitled *The Log of the Norseman*. It is furnished with a "Geographical Index," which indicates the course of the yacht and the places referred to in the poem.

MESSRS. W. SWAN SONNENSCHN & Co. announce, among Children's Books for December, a volume by Miss Georgiana M. Craik, entitled *Twelve Old Friends*, being some of Aesop's Fables in new dress, with illustrations by Mr. Ernest Griset; *A Book of Golden Friendships*, by Mr. F. L. Clarke, containing the "friendships" of More, Colet and Erasmus, Luther and Melancthon, Johnson and Goldsmith, Lamb and Coleridge, Hannah More and the Garricks, and others; *Stories of Great Men*, taken from Plutarch, by Miss Cross and Miss Davidson; and a reprint of the ever-green volume, by Charles and Mary Lamb, *Mrs. Leicester's School*.

MR. ALBERT E. DRINKWATER, whose name is well known in certain amateur dramatic circles, is preparing for publication a volume of *Plays and Poems*. Messrs. Griffith, Farran, & Co., will publish it early in December.

WE learn that Messrs. Cassell's *Dictionary of English History*, which has been already announced in the ACADEMY, will be published next week.

MESSRS. W. H. ALLEN & Co. have undertaken to publish *A Dictionary of Islam*, compiled by the Rev. T. P. Hughes, of Peshawar. The work has been carefully revised by Dr. Steingass, author of the *English-Arabic Dictionary*.

A CHEAP edition in one volume, being a new translation of *In Troubled Times*, the work by the young Dutch novelist, Miss Wallis, is announced by Messrs. W. Swan Sonnenschein & Co. for next month.

MESSRS. CASSELL & Co. have just begun yet another serial re-issue of their well-known *Popular Educator*.

A SERIAL issue of Dr. Geikie's *Life and Words of Christ* is about to be published in sevenpenny monthly parts by Messrs. Cassell & Co.

MRS. EDMUND BOGER, the author of *Southwark and its Story*, has just sent to press with Messrs. W. Swan Sonnenschein & Co. an historical novel of the time of Henry II.

In the December Part of *Cassell's Magazine*, which will form the first part of a new volume, two new serial stories will be commenced, one entitled "Sweet Christabel," by Miss Arabella Hopkinson, and the other, "A Diamond in the Rough," by the author of "Horace Maclean." A new feature, entitled "Our Reading Club," will be included, its object being to supply every information required for the formation and arrangement of reading clubs, suitable programmes for reading, &c.

WE regret to hear of the death of Mr. Henry Bickers, the head of the publishing firm of Messrs. Bickers & Son, of Leicester Square. We are informed that the business will be carried on as usual under the management of Mr. J. Harwood, who has been connected with the house for thirty-three years, and has had the management since 1863.

THE *Record* of this week contains a short treatise on the Royal Supremacy, written by Sir Matthew Hale, which has remained unknown and unpublished for 200 years. It forms one chapter of a large work on the Royal Prerogative, the MS. of which, in Hale's own handwriting, was bought at an obscure book sale three or four years ago, for a trifling sum, by the authorities of Lincoln's Inn. Hale bequeathed his library of valuable books and transcripts to this Inn, and the collection has since been enriched by the addition of most of his original MSS. The tract now published is of considerable value with reference to the questions raised by the recent Report of the Ecclesiastical Courts Commission.

THE well-known Dante scholar and editor of the *Divina Commedia*, Dr. Scartazzini, having recently disposed of his Dante collection, Dr. Moore, on behalf of the curators, has succeeded in securing a considerable part of these books for the library of the Taylorian Institution, thus completing the Dante literature forming one of the specialties of this library. Among other valuable ancient and modern critical contributions to the study of Dante (as, for instance, Dionisi's three chief Italian works), the rare Aldine edition of 1516, as well as the Crusca edition of 1595 has now been added. It may be welcome to those who possess the great *Bibliografia Dantesca*, edited, just forty years ago, by Colomb de Batines (in two vols.), to learn that a most useful Index-volume of 174 pages in octavo was compiled a year ago by S. Bacchi della Lega (Bologna, presso G. Romagnoli), which will serve as an indispensable guide to that store-house of the treasures of ancient Dante literature.

It has been brought to our notice that some words in the review of Prof. Max Müller's *Biographical Essays*, which appeared in the *ACADEMY* of November 8, are liable to misunderstanding. The essays on Keshab Chandra Sen and Dayananda Saraswati, contained in that work, are not mere reprints of the obituary notices of those reformers which were published in the *Pall Mall Gazette*, but contain so much additional matter that they are substantially new publications.

OBITUARY.

THE Rev. Abraham Hume, D.C.L. and LL.D., one of the most active clergymen in the diocese of Liverpool, and one of the most zealous supporters of every social movement for the improvement of the condition of the masses in that vast city, died there on November 21. He was born at Hillsborough, Ireland, about 1815, and graduated at Trinity College, Dublin, in 1843, moving to Liverpool in the same year. Since 1847 he has remained the incumbent of the new parish of Vauxhall in that city, receiving no advancement and obtaining no distinction from the rulers of his Church save

the honorary title of Canon of Chester Cathedral. In the last forty years he has written innumerable pamphlets on the Established Church at Liverpool and in the country generally (most of them being in reply to Nonconformist attacks), tracts on antiquities found in Cheshire, and pamphlets, some printed for private circulation only and others addressed to the world at large, on the state of Liverpool, religious and social, and on the advancement of literature and learning among its residents. His best-known production was an account of the "Learned Societies and Printing Clubs of the United Kingdom," describing their origin and their objects. It originally appeared in 1847 and passed into a second edition in 1853. He was one of the founders of the Historic Society of Lancashire and Cheshire, and he contributed to its *Transactions*. His chief antiquarian tract, "Sir Hugh of Lincoln: an examination of a curious tradition respecting the Jews," dealt with a section of English history which still requires elucidation.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ALEXANDRE, Ch. Souvenirs sur Lamartine. Paris: Charpentier. 3 fr. 50 c.
 BECKER, G. Catalogi bibliothecarum antiqui. Bonn: Cohen. 8 M.
 BEGUE DE FOUGÈRES, L. L'Art de la Mise en Scène. Paris: Charpentier. 3 fr. 50 c.
 CLERMONT-GANNEAU, Mission en Palestine et en Phénicie entreprise en 1881. 5^e Rapport. Paris: Maisonneuve. 10 fr.
 DELALANDE, H. de. Traité théorique et pratique du Contrat d'Assurance contre l'Incendie. Paris: Thorin. 10 fr.
 FOURNIER, E. Histoire des Enseignements de Paris, revue et publiée par le Bibliophile Jacob. Paris: Dentu. 10 fr.
 JANVIER, L. J. Les Affaires d'Haïti. Paris: Marpon. 4 fr.
 LASSALLE, F. Briefe an Hans v. Bülow (1862-67). Dresden: Minden. 1 M.
 LORENZ, O. Catalogue général de la Librairie française depuis 1840. T. I.-VIII. Paris: 5 Rue des Beaux-Arts. 240 fr.
 MAHRENHOLTZ, R. Voltaire's Leben u. Werke. 1. Th. Voltaire in seinem Vaterlande (1697-1750). Oppeln: Franck. 3 M.
 MANTOVANI, D. Carlo Goldoni e il teatro di San Luca a Venezia. Milan: Hoepli. 3 fr. 50 c.
 MES ESTAMPES, 1872-84. Paris: Morgand. 10 fr.
 MUNTZ, E. La Renaissance en Italie et en France à l'Époque de Charles VIII. Paris: Firmin-Didot. 30 fr.
 SCHERELLO, M. Storia letteraria dell'opera buffa napoletana dalle origini al principio del secolo XIX. Milan: Ricordi. 10 L.
 SPEDAL, L., u. H. WITTMANN. Bilder aus der Schillerzeit. Mit ungedruckten Briefen an Schiller. Stuttgart: Spemann. 8 M.
 TUCKERMANN, W. P. Die Gartenkunst der italienischen Renaissance-Zeit. Berlin: Parey. 20 M.
 ZOLA, E. Germinal. Paris: Charpentier. 3 fr. 50 c.

THEOLOGY.

- EYLAU, zur Chronologie der Pastoralbriefe. Landsberg: Schaeffer. 1 M. 20 Pf.
 FRANKE, A. H. Das Alte Testament bei Johannes. Ein Beitrag zur Erklärung u. Beurtheilung der jehanneischen Schriften. Göttingen: Vandenhoeck. 6 M.
 LUTHER'S M., Ungedruckte Predigten aus den Jahren 1523 bis 1545. (Andreas Poachs handschriftl. Sammlg.) Hrg. v. G. Buchwald. 7. Bd. 1. Hälfte. Leipzig: Grunow. 5 M.
 OPTIZ, H. Zur Revision der Luther'schen Uebersetzung d. neuen Testaments. Ein Urtheil über die Probenbibel. Leipzig: Mutze. 1 M. 50 Pf.

HISTORY.

- ALBRET-MIOSENS, Susanne Baronin v., Tagebuch. Aus den Jahren 1648-72. Hrg. v. E. Wackerhagen. Bremen: Kühnemann. 3 M.
 BURRING, J. Venedig, Gustav Adolf u. Rohan. Ein Beitrag zur allgemeinen polit. Geschichte im Zeitalter d. dreissigjährig. Krieges. Halle: Niemeyer. 10 M.
 CORRESPONDENZ, politische, Friedrichs d. Grossen. 12. Bd. Berlin: Duncker. 14 M.
 DA FORLA, P. Annali illustrati dell'ordine dei frati minori Cappuccini. Vol. II. Milan. 12 L.
 FONTES rerum Bernensium. 4. Bd., umfassend die Zeit der Autonomie der Stadt Bern von 1218 hinweg. 1. Lfg. Bern: Delp. 2 M. 40 Pf.
 HOENIGER, R. Der Rotulus der Stadt Andernach 1173-1256. Bonn: Cohen. 1 M. 40 Pf.
 JUREIN, DE LA GRAYÈRE, La Marine des Ptolémées et la Marine des Romains. Paris: Plon. 8 fr.
 KORLLIGS, H. Wilhelm v. Oranien u. die Anfänge d. Aufstandes der Niederlande. Bonn: Cohen. 2 M.
 LONGNON, A. Atlas historique de la France. 1^{re} Livr. Paris: Hachette. 11 fr. 60 c.

- SCHMID, L. Die älteste Geschichte d. erlauchten Gesamthauses der künftl. u. fürstl. Hohenzollern. 1. Th. Tübingen: Laupp. 7 M. 60 Pf.
 TURMAN'S J. genannt Aventurin, sämtliche Werke. 3. Bd. 2. Hälfte. Annalen ducum Bolariae. 2. Bd. 2. Hälfte. München: Kaiser. 8 M. 80 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ASHER, D. Das Endergebnis der Schopenhauer'schen Philosophie in seiner Uebereinstimmung m. d. der ältesten Religionen. Leipzig: Arnoldt. 2 M.
 BASTIAN, A. Der Fetisch an der Küste Guinea's auf den deutschen Forschung nähergeordneten Stationen der Beobachtung. Berlin: Weidmann. 2 M. 40 Pf.
 BEOBACHTUNGEN, angestellt am astrophysikalischen Observatorium im OGyalla, hrg. v. N. v. Konkoly. Halle: Schmidt. 18 M.
 CORSI, C. Lo stoicismo romano, considerato particolarmente in Seneca. Prato: Lici. 4 L.
 DU BOIS-REYMOND, E. Untersuchungen über thierische Elektrizität. 2. Bd. 2. Abth. Berlin: Reimer. 4 M.
 ERICHSON, W. F. Naturgeschichte der Insecten Deutschlands. 1. Abth. Coleoptera. 6. Bd. Bearb. v. J. Weise. 3. Lfg. Berlin: Nicolai. 6 M.
 FOL, H. Lehrbuch der vergleichenden mikroskopischen Anatomie m. Einschluss der vergleich. Histologie u. Histogenie. 1. Lfg. Leipzig: Engelmann. 5 M.
 KNAUER, V. Grundlinien zur aristotelisch-thomistischen Psychologie. Wien: Konegen. 6 M.
 MEYER, W. Le Système de Saturne. Basel: Georg. 8 M.
 SAUSSURE, H. de. Prodrôme d'Odipodiorum insectorum ex ordine Orthopterorum. Basel: Georg. 12 M.

PHILOLOGY.

- BHAGAVATA PURANA (Le), ou histoire poétique de Krishna, traduit et publié par Eugène Burnouf. T. IV., par Hauvette-Besault. Paris: Maisonneuve. 45 fr.
 DE GREGORIO, G. De Isocratis vita, scriptis et discipulis. Palermo: Montanari. 3 M.
 HILDEBRANDT, F. De Hecyrae Terentianae origine. Leipzig: Fock. 1 M.
 LUTHER, E. Commentatio de Pindari carminibus dramaticis tragicis eorumque cum epicis cognatione. Bonn: Cohen. 1 M.

CORRESPONDENCE.

"PLANT LORE, LEGENDS, AND LYRICS."
 Workshop, Notts: Nov. 24, 1884.

It would be discourteous of me not to accept the explanation offered by Mr. Folkard in his reply to my critique. *Plant Lore and Flowers* and *Flower Lore* do indeed travel over much the same ground, and the striking coincidences may in great part be thus accounted for. So respecting the chapter on "Plants and Planets"—a heading which was already familiar to many readers early in the present decade, and may have struck Mr. Folkard as very apposite, even though he never saw Step's little work. Still I feel that Mr. Folkard has not been so generous in his acknowledgments as he might have been. This, however, will be due rather to his method of collecting materials, than to his wish to make the work of others appear like personal and original material. With respect to my remark on the second part of the book, my object was to convey to those readers who might possess De Gubernatis' invaluable work an idea of the kind of material and style of arrangement, to be found in his most interesting *Encyclopaedia of Plants*, as Mr. Folkard calls it. No one could appreciate more thoroughly than I do the painstaking research which is here evidenced, and I must frankly say that if my remark has been taken to imply anything like unwarrantable plagiarism, it is the very opposite of what I intended. That the book gives the English reader all that is of value and interest in *La Mythologie des Plantes*, arranged after the plan of that work, i.e., alphabetically, yet abundantly amplified by original research, is what I wished to emphasise, and I may add that the more I find it necessary to turn for reference to the second part of Mr. Folkard's volume, the more does its value appear. HILDERIC FRIEND.

"HEINE'S PROSA."

Nov. 15, 1884.

By some fatality I have put myself and the *ACADEMY* in the wrong with Dr. Buchheim over Heine's baptism. I thought I had read

every page of his Life, and yet this has happened. All that I can now do is to say that I am very sorry—poor amends.

Wohlbestallt, no doubt, means, as Dr. Buchheim says, "duly appointed," but it also suggests the idea of "well-stabled," and, no doubt, therein consists Heine's reason for using it rather than the companion form *wohlbestellt*. If Dr. Buchheim had wished to exemplify in one word the difficulty of translating Heine—word and idea—he could scarcely have found a better instance.

THE WRITER OF THE NOTICE.

THE "BIBLIOGRAPHER."

London: Nov. 24, 1884.

Will you allow me to supplement your announcement in last week's ACADEMY concerning the completion of the *Bibliographer*, by informing your readers that a new magazine will follow in its place, and carry on many of the features which were found in the *Bibliographer*. The title of the new magazine is *Book Lore*: a Magazine devoted to Old Time Literature. Though this magazine is less technical than was the *Bibliographer*, it furnishes articles, essays, and information concerning book lore which, it is believed, will be acceptable to the bibliographer and collector, as well as to those who make a more superficial study of ancient literature.

ELLIOT STOCK.

THE WORD "LURE" IN MARLOWE'S "TAMBURLAINE."

Liverpool: Nov. 15, 1884.

May it not be possible to see in the line,
"And make our strokes to wound the senseless lure,"

a reference to the lure used in hawking? It was whirled by a cord round the falconer's head, and it seems to me just possible that Tamburlaine might for a moment regard his bullets and his weapon's points as similarly forming a profitless prey for the enemy to light on. At any rate that was the idea which instantly sprang up in my mind on reading the line as quoted by Mr. Beeching.

Dyce's one volume *Marlowe* is the edition that I have, and that gives "light" as the final word, but doubtfully; "lure," as the original word, is given in a note, and "air" also suggested.

R. MCCLINTOCK.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 1, 4 p.m. Royal Society: Annual Meeting.

8 p.m. Royal Academy: "Tests of the Stability of Pigments," by Prof. Church.

8 p.m. Victoria Institute: "The Close of the Glacial Period in England and Wales."

8 p.m. Aristotelian: "On the Function of Cognition," by Prof. William James.

8 p.m. Society of Arts: Cantor Lecture—"The Use of Coal Gas," by Mr. Harold B. Dixon.

TUESDAY, Dec. 2, 7 p.m. Society of Architects.

8 p.m. Biblical Archaeology: "Some Egyptian Relics of the Roman Period," and "The Egyptian Belief about 'The Shade,'" by Dr. Birch.

8 p.m. Civil Engineers: "The Working of Tramways by Steam," by the Hon. R. O. Parsons; and "The Sydney Steam Tramways," by Mr. W. Shillabeer.

8.30 p.m. Zoological: "Studies on the Holothuridea—No. V. Further Notes on the Cotton Spinner," by Prof. F. Jeffrey Bell; "The Crustacea Isopoda of the Lightning, Porcupine, and Valorous Expeditions," by the Rev. A. M. Norman and the Rev. T. R. R. Stebbing; "The Parasphenoid, the Vomer, and the Palato-pterygoid Arcade," by Mr. J. Bland Sutton; "The Edible Frog in England," by Mr. G. A. Boulenger.

WEDNESDAY, Dec. 3, 8 p.m. South Place Institute, Finsbury: "The Mind's Eye," by Mr. S. B. J. Skerretchly.

8 p.m. Society of Arts: "Electric Lighting in America," by Mr. W. H. Precece.

8 p.m. Geological: "Note on a Section near Llanberis," by Prof. A. H. Green; "The Tertiary Basaltic Formation in Iceland," and "The Lower Eocene Plant-beds of the Basaltic Formation of Ulster," by Mr. J. Starkie Gardner; and "Notes on

species of *Phyllopora* and *Thamniscus*, from the Lower-Silurian Rocks, near Welshpool, Wales," by Mr. G. R. Vine.

THURSDAY, Dec. 4, 4 p.m. Royal Archaeological Institute: "On the Augustinian Priory at Repton," by Mr. W. H. St. John Hope; and "On the Menhir Antel, at Kernuz, Finisterre," by Admiral Tremlet.

8 p.m. Royal Academy: "Chemistry of Fresco and Tempera," by Prof. Church.

8 p.m. Linnean: "Motion of Trees and Continuity of Protoplasm," by Mr. Alfred Taylor; "Heterolepidotus grandis, a Fossil Fish from the Lias," by Mr. Jas. W. Davis.

8 p.m. Society of Arts: Howard Lecture—"The Conversion of Heat into Useful Work," by Mr. W. Anderson.

8.30 p.m. Antiquaries: "Archaeological Notes from Cumberland," by Mr. R. S. Ferguson; and "On the recently discovered Rostra of Julius Caesar at Rome, and on the Gracostasis and Umbilicus Romae and the Milliarium Aureum," by Mr. J. H. Middleton.

FRIDAY, Dec. 5, 11.30 a.m. and 2.30 p.m. British Museum: "Egyptian Antiquities," by Miss Helen Beloe.

7.30 p.m. Civil Engineers: Students' Meeting—"Trigonometrical Surveying," by Mr. Harley H. Dalrymple-Hay.

8 p.m. Philological: "Pali Miscellanies," by the Rev. Dr. Morris; a Paper by Prince L.-L. Bonaparte.

SCIENCE.

THE ACCENTUATION OF THE OLD-IRISH VERB.

L'accentuation de l'ancien verbe irlandais. Par R. Thurneysen. (Paris.)

Keltische Studien. Von Heinrich Zimmer. Zweites Heft: über Altirische Betonung und Verskunst. (Berlin.)

THE small, but growing, body of Celtic students is indebted to Dr. Thurneysen (a professor in the university of Jena) and to Dr. Zimmer (professor of Sanskrit in the university of Greifswald) for an important discovery, which they made independently and almost simultaneously. Every Celtologist knew, from the syncope of the posttonic vowels, that the Old-Irish noun (including the infinitive and participle) was accented on the first syllable, though in such words as *seil*, from *seccéllon* (Welsh *chweill*), *cenél*, from *cenéllon* (Old-Welsh *cenell*), *gabáil*, from *cabáglí* (Welsh *cafael*), and *mná*, from *benásois*, we have traces of an older system of accentuation, which seems to have lasted down to the time when Christianity and Latin loan-words* were brought into Ireland. And most of us, I suppose, knew that the simple Irish verb was also accented on the first syllable, except in the case of the verb substantive, which, when employed as a copula, is either proclitic or enclitic. But the compound Irish verb seemed a mass of confusion. *Do-gnúu* (I make), for instance, appears also as *denim*; *at-biur* (I say) also as *épur*; *do-for-magar* (is increased) also as *tórmagar*; *do-ra-taot* (they gave) also as *tartat*; *ad-rími* (he counts, estimates) also as *áirmi*. We have *at-bail* (he dies), but *ní épil* (he dies not), *ad-ciú* (I see), but *ní accu* (I see not), *con-ecat* (they can), but *ní cumcat* (they cannot). The clue to all this apparent labyrinth is the accent, the different behaviour of the accented and of the toneless vowels, and the different forms which most of the prepositional prefixes assume when accented and when toneless. The chief discovery of Profs. Thurneysen and Zimmer is this: that in the compound verb the acute accent rests, as a rule, on the second element, the first element being toneless, the third and subsequent elements, if any, having the grave. But to this there are two exceptions. One is that, in the imperative, the acute rests on the first element unless where a pronoun is infixed.†

* Words like *cúileann* (culina) and *miléann* (molina), with their double *n*, can only be explained from paroxyton *cúlin*, *molén*.

† Then there is a thesis of the first element, and the accent falls on the first element of the residue of the verb. Thus *immanineab* (devita eum), *dárolged* (donate eum), should be written and accented thus: *imman imeab, dá róiged*.

The other is that the first element has the acute after a negative or interrogative particle, after a compound relative, and after the relative conjunctions *aran*, *con*, and *dian*.

I have hinted that the accented and the toneless prepositional prefixes have, as a rule, different forms. Mr. Platt, in an able paper on the Bosworth-Toller dictionary, has recently pointed out a similar phenomenon in Anglo-Saxon, and, as every one will remember, in Modern High German the accented *ant* (in *ant-litz*, *ant-wort*) corresponds with the toneless *ent* (in *ent-rénnen*, &c.). It will be useful to give, in their alphabetical order, a list of the Irish simple prepositional prefixes. The compound prefixes will be found in Windisch's Grammar, § 243, those in the left-hand column being accented on the first element, those in the right-hand column on the second:—

ACCENTED.	TONELESS.
<i>áir, áur, ér, ír</i>	<i>ar</i>
<i>áith, áud, éd, íd</i>	<i>at(h), ad</i>
<i>cét</i>	<i>cit-a</i>
<i>cúm, cóm</i>	<i>con, coto, cot</i>
<i>dé, di</i>	<i>do</i>
<i>éas</i>	<i>ass</i>
<i>fréth, fríth, fríd</i>	<i>fress, friss</i>
<i>fú, fú</i>	<i>fo</i>
<i>íarm</i>	<i>iarmi, iarma</i>
<i>imm</i>	<i>immi, imme</i>
<i>rém</i>	<i>remi</i>
<i>rí, rú</i>	<i>ro</i>
<i>sechm</i>	<i>sechmi, sechmo</i>
<i>tárm</i>	<i>tarmi</i>
<i>trém</i>	<i>tremi, trimi</i>
<i>tá, tó</i>	<i>do</i>

These prefixes are of high philological interest. Thus: *air* (Gaulish *are*) is = *rapai*; *ar* is = *rapá*; *áith* is = Sanskrit *áti*; *ad* (Welsh *add*) is cognate with Latin *ad*, *ar*; *cét* (Welsh *cant*) is = *kard*, where the first *a* represents the *nasalis sonans*; *cit-a* is a compound of *cit* and *a* = Sanskrit *ā*, which serves in the British languages and in Greek (*ā-*, *ē-*) as a verbal prefix or syllabic augment: we have the same preposition in *iarm-a* and *imme* = *ambi-a*; *cum* (Welsh *cuf*) is formed from *cu* (Latin *co-*), by the same suffix that we have in *summus* from *sup-mo-s* (this same suffix occurs also in *Ir. iarm-m, rem, sechm, tarm* and *trem*); *con* is = Old-Latin *com*, later *cum*; *coto* (shortened *cot*) is = *con* + the prep. *tu*; *dé* (*di*) is = Latin *de*; *éas* is = Latin *ex*, Greek *ē*; *fréth, fríth* (Welsh *gwrth*) is cognate with Latin *verto*; *friss* is = *frít + tu*; *fú* is = *bró*, Latin *s-ub*; *iarm-m* (from *ivaromo*) seems cognate with Sanskrit *avara*, "posterior." In *iarm-i, imm-i, rem-i, sechm-i, tarm-i, trem-i*, we seem to have a relic of an Old-Celtic *ei* = *eri*, Sanskrit *api*, with regular loss of *p*; *imm* (Welsh *am*) is = Greek *ἀμφί*, Sanskrit *abhi*; in *rém, rí, rú*, initial *p* is, regularly, lost; *re-m* is formed from *re*, Greek *ῥέ*, Sanskrit *pra*; the rare prefix *rí* is = Latin *pri* in *pri-dem, pri-die*; *rú* is = Latin *pró*; *sech-m* is cognate with Latin *secus*, for *sequus*, Welsh *hep*; *sechm-o* stands for *sechm-fú*; *tarm-m* is cognate with Latin *trā-*, *trāns*, *ter-minus*, *trép-ua*, Sanskrit *tira*; *trem-m* is cognate with Welsh *troy*, an Old-Celtic *trei*. Of *tu* no non-Celtic cognates are known to me; the sonantising of the *t* in the toneless *do* occurs also (as Dr. Thurneysen remarks) in the toneless possessive pronoun *do* = Sanskrit *tava*, and in the proclitic *da* = Latin *stat*, when used as a copula.

It cannot, of course, be expected that a theory of verbal accentuation should spring, like a panoplied Pallas, from the brain of the most learned and circumspect inventor. As a matter of fact, in the present case, several additions and corrections are necessary. Thus, when the prefix *ru* (*ro*) is inserted between the verb and certain conjunctions and particles, the *ru* has the acute accent, and each syllable of

the verb has only a grave. Perhaps, indeed, the first syllable of the verb was, in such case, toneless, for its vowel was often lost (e.g., *con-gába*, "ut sumat," but *con-ró-gba*). So not only imperatives, but conjunctives used as imperatives, must have the acute on the first or only syllable. If we regard the imperative as the verbal interjection, we are at once reminded of the rule in Sanskrit that vocatives (the nominal interjections), if accented at all, are accented on the first syllable. It is probable that, in the Indo-European language, all verbal interjections were similarly accented, and that Irish has here preserved a precious relic of primeval speech. So, again, the acute may be placed optionally on the first syllable, not only when the verb expresses the relative without the aid of pronoun or conjunction, but also when when it does not stand in its normal place at the head of the sentence. So, again, it should have been stated that, for purposes of accentuation, the double prepositions *for* (= *fo-ro*), *der* (= *de-ro*), *ér* (= *aith-ro* or *ess-ro*), *ar-a*, *cit-a*, *ess-a* (*ess-e*, *ass-a*), *iarm-a*, *iarm-i*, *imm-i*, *rem-i*, *sechm-i*, *trem-i*, *cot*, *fort* (= *for-tu*), and *friss* are treated as if they were simple prepositions. So, to the words which cause the verbal accent to shift to the first syllable we may add *cacha*, *cénco*, and the conjunctions *cid*, *ó*, *óre* (*áare*) and (at all events, in Middle Irish) *feib*. So Dr. Thurneysen and Prof. Zimmer omit to notice the fact that the grave accent exercises on the prepositional prefixes the same influence as the acute. Thus: *rém-épérthé*, *ád-chúmtách*, *néb-dénám*, *néph-frithgabhé*, *ní-ád-chúmtig*, *cóm-táire*. They also omit to notice the complete confirmation of their theory afforded—first, by the Middle and Modern Irish prothetic *f* (which occurs only before an acute syllable); secondly, by Irish alliterative verse, where the alliterating letters must always begin acute syllables; and, thirdly, by poems (like the Calendar of Oengus) in the metre *rinnard*, where the invariable rule is that every line must end in a paroxyton word.

But these are comparatively unimportant addenda to a theory involving, if not the reconstruction, at least the thorough revision, of all extant Irish grammars and glossaries. The most curious point about the whole matter is that this theory is nothing but a corollary to the general proposition which Prof. Zimmer himself sets forth in the first part of his *Keltische Studien*, p. 57, and which Profs. Ebel and Windisch had previously ascertained. That proposition is that, in the Celtic languages, certain sets of words, namely, a substantive with a foregoing article, possessive pronoun, numeral, preposition, or interjection, or a following genitive or adjective, and a verb with a prefixed adjective, preposition, conjunction, compound relative, or negative or interrogative particle, or with a following object or subject, form a "junctio" (Ebel), "grammatische Formel" (Windisch), or "complex" (Zimmer), and that these words exercise a phonetic influence on each other, and are held together by a common accent. What Profs. Zimmer and Thurneysen have not seen is that where the 'complex' (or, as I prefer to say, the 'unity') embodies a verb, the common accent is invariably on the second element of the unity. Here I must explain that words like the particle *nu* (*no*), the simple relative, the infixed pronouns, and the conjunctions *amal*, *ar*, *ced*, *cia*, *co*, *má*, which are always toneless, do not, for the purpose of accentuation, count as 'elements.' Now we see why, for instance, the independent *do-gnúu*, with the accent on the second element (the verb *gnúu*), when it is embodied in a unity composed, say, of a negative particle and a verb, becomes (*ní*) *-dénim*, with the accent still on

the second element (now the prepositional prefix), but with the reversion of the toneless *do* to its original accented form *dé*, the vowel being lengthened in compensation for the loss of the *g*. Now we see, again, why the independent *ad-biur* becomes, when part of a similar unity, (*ní*) *-épur*, the toneless *ad* reverting to its original accented form *ét*, and the vowel being lengthened in compensation for the loss of the *t*, which had previously protected the *b* of the root to *p*. Now, lastly, we see why in such unities as *má-imm-id-ár-naclur* (gl. si . . . ista . . . convenerunt), *MI*. 17^b 19, and *amal-fo-n-d-ró-díl* (gl. sicut divisit), *Wb*. 10^v 17, the accent is, in the former instance, on the *ar*, in the latter on the *ro*; the conjunctions *má* and *amal*, and the infixed pronouns *id*, *d*, and *n*, are always toneless, and do not, for purposes of accentuation, count as elements; the accent is, therefore, in each of these cases, regularly on the second element.

No review of a work on Celtic philology can, in the present state of the science, be complete without a list of corrigenda, or what seem such to the reviewer. None of us, save Windisch, is a master, and even he has something to learn. In the present case the list, so far as regards Prof. Thurneysen's work, is extremely short. In p. 130, note 3, he speaks of the verbal particle *no* "et les autres prépositions," and seems to think that it is sometimes accented. But the particle *no* (better *nu*) is = the Greek *νυ*; it is not a preposition, and it is always toneless. At p. 132 he quotes from the Würzburg Codex Paulinus *duairngerthe* as an example of a triple compound. It is a double compound = *tu-arn-garthe** (compare for the preposition *arn*, the Welsh *arn* in *arnaf*, *arnat*, &c., *Gram. Celt.* 676. In pp. 136, 137, he invents the verbs *assroillim*, *asciu*, *ascobraim*, *asgrennim*, to explain the forms (with infixed pronouns) *asidroilliset*, *asidciam*, *asidgennet*, *asinchobra*; but these forms come regularly from *ad-sid-roilliset*, *ad-sid-ciam*, *ad-sid-grennet*, *ad-sid-chobra*, where *sid* is the demonstrative pronoun *side*, and *sind* (though not mentioned in the *Grammatica Celtica*) is one of the forms of the relative. Compare *amal ar-(s)ind-chrin dte ocus a(s)-sind-bail ut fumus evanescit et perit*, *MI*. 57^b 10; *la-sin(d)-dennad in-tempul-sa* (by whom this temple was built), in the inscription at Freshford. At p. 139 (note) he refers the *cóma* (conservet) of the St. Gall Priscian to the verb *conáim*, *√av*; but it stands for *cúemāt*, and comes from the verb *conemim*, *√em*. The *cotecat* (*ils le peuvent*), which he cites, p. 145, note, as a contraction of *co-did* (or *tid*-) *ecat*, really stands for *cot-d-ecat*. At p. 147 he asks whether the *a* of *t-a-bur* is "le reste d'une seconde preposition." It is the whole of the second preposition *a* (= Sanskrit *ā*), which is of frequent occurrence in Old-Irish, though (as in Sanskrit) rarely in front of other prepositions. The *toncomrit* which he cites in a note to p. 148, is one of Prof. Zimmer's misreadings. The MS. has clearly *toncomra*. The *dofuthractor* (they wished), in forming which Prof. Thurneysen says (p. 149) that "la langue s'est trompée" is quite regular, and stands for a primeval Celtic *de-vú-tarcontor*: compare the Sanskrit *√tark*. Lastly, the perfect of the verb substantive, *-bi* (*bai*), *-be* (*-bae*), which he cites, p. 156, as the toneless form of *bói* (= Sanskrit *babháva*) is really the toneless form of *bí*, the perfect sg. 3 of the root *biv* = Sanskrit *jīv*, Latin (*g*)*viv*.

I wish my list of Prof. Zimmer's peccadilloes were as short. Lest he should compare me to Leporello, or some other Puritan, I will only mention here a few of the worst.

* Prof. Zimmer, p. 17, makes a similar mistake about the noun *tairngire*, which he would bring from *doairngiare*; but this would yield *terchongaire*, compare *terchomrac*.

There is no such word as *cáthlach* = catholicus, p. 9, and *cathlach* (*universitas*), p. 25, is not from *cath-slug*, 'battle-host,' but stands for *cath-lacht*, a loan from the Latin *catholicitas*. The theory about the Old-Celtic "Staatwesen," set forth with such confidence in p. 26, accordingly disappears into the Ewigkeit.

Senchas (*vetus historia*), p. 10, is not derived from an imaginary *senach*, but is a compound of *sen* (old, cognate with Latin *sen-ex*) and *cas*, Old-Celtic *castu*, cognate with the Latin *car-men*, from *cas-men*.

The relative form *berte* (*qui ferunt*) is not from "bérit ē ferunt ei" (p. 59), but represents a primeval Celtic *beront-yā*, where *yā* is identical with the Vedic *yā* for *yāni*, the nominative plural neuter of the relative *yas* = *is*. So the singular *beress* (*qui fert*) is from *beret-to*, where *to* is the Greek *τό*, Sanskrit *tat*.

The assumption (p. 61) of an infinite series of verbs compounded with *in*, in order to explain forms such as *in-déntar* (*in quo fit*), is really too bad. Prof. Thurneysen is certainly right in explaining this *in* as a contraction of *isn*, *in-san* (*in which*).

In his ingenious and probable explanation (pp. 63-4) of the use of *gabim* to express "cano," and of *rogabus* to express "sum," Prof. Zimmer equates "*gabim*" with the Latin *capiō*. *Gabim* (not "*gaibim*") represents an Old-Celtic *cabāmi* (accented like Sanskrit *tudāmi*), which is cognate with Gothic *haban*, but has nothing to do with *capiō*. Further research has convinced me of the truth of Windisch's theory that original *p* is in Celtic always either lost, or, when followed by *t*, changed to *c*.

At p. 74 Prof. Zimmer brings *fresligi* from *frithsligi*, and thus betrays ignorance of the common phonetic phenomenon of despiration before a sibilant. "*Frith-slīgi*" would have become *fritslige*, just as *faith-sine* (prophecy), *baithsim* (I baptize), become *faitsine*, *baitsim*. *Freslige* is from *fress-slīgi*, where *fress* is = *vet-to*.

At p. 88 he quotes from the St. Gall Priscian *ní adchumtíg* (*non rursus poscit*), saying that if this compound verb were "enclitisch" (by which he means accented on the first syllable) we should have had *adcomtíg*. But the prefix *ad* ("re-" *rursus*), an Old-Celtic oxyton *atá*, like the similar prefix *aith* (Welsh *et*, Old Celtic *eti*), never becomes with a following guttural *ac-*. In this respect it differs from the prefix *aith* (Welsh *at*, the Gaulish paroxyton *áte*, Sanskrit *átí*). In the same sentence he explains *adroetach* (*supplicavi*) as *ad-ro-ad-teg*, but it is a reduplicated perfect, and stands regularly for *ad-rá-tetagh*, root *tagh*, the Old-Saxon *thiggian*, Old-High-German *dihhan*. In the next page he explains *cotócaighther* (*thou art moved*) as = *com-do-oscaighther*, which is phonetically impossible. It simply stands for *cot-t-oscaighther*, where *t* is the infixed pronoun of the second person singular and *cot* (for *coto*, *con-tu*) is the compound preposition which so often takes the place of the simple *con*.

At pp. 90, 115, he gives *cit* as the toneless form of the prefix *cét*, and finds his *cit* in the verb *citambe*. The toneless form of *cét* is the compound preposition *cit-a*, and the verb just cited should be analysed thus: *cit-a-m-be*, where the *m* (for *n*) is one of the infixed forms of the relative.

At p. 97 he equates *sai* (gl. tunica), Br. *sae*, a loan from the Low-Latin *seia*, with *augum*, and compares the Galatian tribe-name *Tectosagi*. But who knows the meaning of *Tectosagi*? "Von diesen Dingen," he says, with a sneer, which is somewhat out of place in a scientific work, "ist natürlich in Windisch's Lautlehre nichts zu finden." We should hope so.

In a note to p. 118 he attacks Windisch and me for believing in an Irish *u*-preterite. Now, the *Grammatica Celtica*, p. 1094, gives six examples of this preterite: one (*dufarchu*) from

* To be distinguished from *for* (= Gaulish *ver*, Greek *ὄρεφ*), which does not aspirate.

the codex of the Kloster St. Paul in Carinthia, a MS. of the ninth century; two from the Trinity College Liber Hymnorum, a most accurate MS. of the end of the eleventh; and one from the Lebor na hUidre, a good MS. of the beginning of the twelfth. The *-u* seems phonetically written for *-uth* (Old-Celtic *a-tu*, *ia-tu*), and the preterites in question are probably identical in form with the Latin supines in *-tu*, just as the Irish consuetudinal present in *-ann*, *-enn*, is formally the same as the Latin gerund. A Gaulish example is *karnitu* (congressit) in the bilingual of Todi; plural *karnitus*, in the inscription of Novara. For these reasons I shall continue to believe in a *u*-, or (as I should prefer to say) a *tu*-preterite. The supposed *b*-preterite may be given up to Prof. Zimmer, as he seems to like flogging dead horses.

In p. 123 he needlessly tries to make an exception to his own rules, and writes *ní rúthóchrestar, ní rufóraithmenair, remiríerchoil*. The vowel of the verbal prefixes (*ru*, *rí*, not *ro*) should have shown him that the true accentuation of these forms is *ní rúthóchrestar, ní rúforaithmenair, remiríerchoil*, where the acute rests, regularly, on the second element.

His ideas about the verb substantive are more curious than convincing. At p. 128 he refers to the root *tā* (Sanskrit *sthā*) the form *id*, which is the third sg. present ind. act. from the root *i*, in Latin *eo*, Greek *εἶμι*, Welsh *wyf*; and, in p. 129, he equates the perfect *ro-bōi* = Sanskrit (*ba*)*bhāva*, with the aorist *rō-bu* (the accentuation is Prof. Zimmer's), which is = Sanskrit *a-bhāt*.

At pp. 125-7, 138-40, Prof. Zimmer asserts that the *oi* (*oe*, *ao*) of reduplicated forms like *forróichan* (*ver-rā-cecana*), *doróigu* (*tu-rā-geguse*), *coemnacair*, *caomhaat*, is merely an *o* infected by a following slender vowel. But that Windisch is right in holding it to be a true diphthong is clear, not only from the practice of the Middle-Irish scribes, who constantly write it *ae* and *ao*, and who were by no means so stupid as Prof. Zimmer supposes, but also from the form *foicemallag-sa* (*pertuli*), which occurs in the ninth-century Würzburg codex of St. Augustine's *Soliloquia*, fo. 3^a, and is the reduplicated pret. of *foicimlagim*. Tonic *u*, when followed, mediately or immediately, by *e* or *i*, regularly becomes, in Old-Irish, the diphthong *oi* (*oe*), in Middle Irish *ai*, (*ae*), in Modern Irish *ao* or *aoi*. A good example of this is afforded by the well-known stem *druid* (primeval Celtic *druid*), which in Middle Irish is *draui*, in Modern Irish *draoi*. The adjective *sóir* (noble), primeval Celtic *suwiro-s*, Sanskrit *suwira*, Zend *hwira*, is another.

The most serious and unaccountable of his mistakes is in pp. 132-34, where, in the face of the instances of syncopated post-tonic vowels, such as *béite* (they will die) = *bébat-ē*, Wb. 25^a; *téchte* (qui habent), Wb. 2^c = *téchteite*, Sg. 71^b; and *berthium* (= *berit-um*), *mórsa* (= *mórais-us*), *berthi* (= *berit-i*), &c., given in the *Grammatica Celtica*, p. 1088, he tries to prove that independent simple verbs, like *gaibid* (takes), *ithid* (eats), *guidid* (prays), *tiagit* = *στυχειν*, had the acute accent on the second syllable. Of course in the Old-Irish verb, as in the Old-Irish noun, we have traces of an elder prehistoric accentuation. The double *mm* of the ending of the first person plural is an instance. But we have here to deal with the accentuation of historical Irish. His two reasons are nought. One is that, e.g., paroxyton *ithid*, *guidid*, would have become *it*, *guit*. But such contractions only occur in the case of trisyllables and quadrisyllables, such as *adjet* from *adjedet*, *dorat* from *doraded*, *assindet* from *ass-ind-fedet*. The other—"die schlagendste Bestätigung für diese Accentuirung"—seems to be that this (imaginary)

accentuation coincides with the (imaginary) iambic rhythm of Old-Irish verse. Unfortunately almost all he says about Old-Irish metric is wrong: there is no such thing as "versictus" in Old-Irish or Middle-Irish poetry; and the late Dr. MacHale's imitations of Pope's *Homer* and Moore's *Melodies*, which Prof. Zimmer cites on pp. 158-59, do not help him in the least. He gives an edition of Fiacc's hymn, inserting such melodious novelties as *dóurchtáis* and *adgládstár*, and marking the "versikten der Schulscansion." Here are two specimens:—

"V. 26. *Pridechád baitséd arnigéd de mólad Dé ní ánad.*

V. 61. *Clerích Herenn dollótar d'airí Pátraic ascéch-sét.*"

Can we wonder that a German reviewer says that such verses remind him of the *Kinder-versiervers*?

"Zústerbén ohnéglaubén | istewiges Vérderbén?"

The true scansion of the lines above quoted is

"*Pridechád, baitséd, arnigéd | de-mólad Dé ní-ánad.*
Clérích Hérenn dollótar | d'airí Pátraic as-céch-sét."

Here I find neither an iambic nor a trochaic rhythm, but only a caesura, and in each half-line a certain number of syllables.

I have said nothing about Prof. Zimmer's reproductions of his misreadings of the Würzburg glosses—glosses which I am glad to say the Philological Society intends to print completely and correctly. And, indeed, one might go on for ever criticising this singular book, which contains more acute and suggestive remarks, and less politeness and accuracy, than any philological work which I have read for many years. But I must now stop and prepare myself for the castigation which I am sure to receive from the formidable author.

WHITLEY STOKES.

OBITUARY.

By the death of Mr. R. A. C. Godwin-Austen geology has lost one of its ablest thinkers, a man who was, in the strictest sense of the term, a geological philosopher. He was not a great writer, but such papers as he wrote were marked by conspicuous originality. It was he, more than any other man, who led the way to our knowledge of the physical geography of the past by restoring with singular acuteness the former position of land and water at various periods of the earth's history. Mr. Godwin-Austen's address to the Geological Section of the British Association in 1868 was a typical illustration of the direction in which he loved to work. In a lecture delivered at the Royal Institution more than thirty years ago, he explained the conditions under which it was likely that coal might be found beneath the south-eastern part of England—a subject on which he contributed to the *Journal* of the Geological Society a paper which has become classical. Mr. Godwin-Austen's sagacious conclusions on this question were fully discussed in the Report of the Royal Coal Commission, and have gained almost general acceptance among geologists. He died at his residence near Guildford, at an advanced age, on the 25th inst.

We also regret to announce the death of Mr. James Buckman, who for a long time held the Professorship of Natural Science in the Royal Agricultural College at Cirencester. Prof. Buckman was an authority on the ammonites of the oolitic rocks, especially those of Dorsetshire and the Cotswold Hills. For many years he had resided at Bradford Abbas, near Sherborne, where he died on the 23rd inst., at the age of seventy.

SCIENCE NOTES.

PROF. A. H. KEANE has reprinted (Stanford) from the *Journal* of the Anthropological Institute his paper on the "Ethnology of Egyptian Sudan," to which we have already called attention as a storehouse packed to overflowing of all that is to be known on the subject. It must be admitted that it is adapted rather for the professed student of races and languages than for the facile journalist who stands in so great need of enlightenment.

THE Scottish Geographical Society, whose foundation we announced last month, has already enrolled nearly four hundred members, including many peers and members of the House of Commons. Suitable premises have been obtained in Prince's Street, Edinburgh; and it is hoped that a library and map-room will before long be opened to the public.

THE second and concluding volume of Messrs. Claus & Sedgwick's *Elementary Text-Book of Zoology*, with 706 woodcuts, is announced by Messrs. W. Swan Sonnenschein & Co. for next month.

The *Wanderings of Plants and Animals* will be the title of Mr. Stallybrass's edition of Herr Victor Hehn's work on the migrations of our cultivated plants and domestic animals from Asia to Greece, Italy, and the rest of Europe. The volume is announced by Messrs. W. Swan Sonnenschein & Co. for December.

It is interesting to find that the modern methods of petrological research, initiated in Germany, have by this time found their way into the Australian Colonies. This remark is suggested by a valuable paper contributed by Mr. A. W. Howitt to the last part of the *Transactions* of the Royal Society of Victoria, which has just reached this country. Mr. Howitt is evidently alive to the value of applying to the study of crystalline rocks the most refined methods of optical investigation.

MESSRS. LONGMAN announce a second edition of Mr. A. J. Ellis's translation of Prof. Helmholtz's work *On the Sensations of Tone as a Physiological Basis for the Theory of Music*. The work has been thoroughly revised and corrected in accordance with the fourth and latest German edition of 1877, with numerous additional notes and a new appendix by the translator, for the use of students, bringing down the information to 1884.

A new edition of Dr. Murchison's *Clinical Lectures on Diseases of the Liver, Jaundice, and Abdominal Dropsy*, revised by Dr. T. Lauder Brunton, will shortly be published by Messrs. Longman & Co.

MR. VAN VOORST will shortly publish a volume on *The Birds of Lancashire*, by Mr. F. S. Mitchell, of Clitheroe. The book is written mainly as a chapter on geographical distribution, and is a carefully prepared list of the species of birds which, either as residents or visitors, have been met with in the county of Lancashire. Original notes on habits, &c., and the local names by which the birds are known in the various districts, are given, but no descriptions of plumages or other general matter, such being accessible in other books. The work will contain a map of Lancashire, showing the physical features, and several plans and illustrations.

PHILOLOGY NOTES.

MESSRS. TRÜBNER have in the press a work by the Very Rev. James Byrne, Dean of Clonfert, entitled, *The General Principles of the Structure of Language*. It contains grammatical sketches of about 120 languages, constituting the materials from which the general principles have been drawn and by which they are proved.

These principles are, in the First Book, deduced provisionally from the influences which may be supposed to affect language in the various races, and then in a Second Book, which constitutes the great body of the work, they are proved on the inductive principle of concomitant variation, by being carried through all the languages.

IN the *Revue Critique* M. Clermont-Ganneau has some remarks on Prof. Nöldeke's reading of the Aramean inscriptions of Teima. Instead of translating שֶׁזֶב כְּמֶרָה as "the image of Shezeb the priest," he proposed to take the first two words as forming a compound name Çelem-shezeb, derived from the name of a god Çelem. The suggestion seems rather bold, as no clear trace of such a divinity appears to exist. M. Clermont-Ganneau, however, compares the Midianite personal name Çalmunna'.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Nov. 13.)

PROF. SKEAT, President, in the Chair.—Mr. Henry Sweet delivered a lecture on the "Practical Study of Languages." He said that the present methods of philology, though satisfactory from a scientific point of view, were not sufficiently practical. Etymology explained irregularities of grammar but furnished no means of easily mastering them; it was also useless as an aid to memory; and it ignored what was of the greatest practical value, namely, the peculiar and divergent characteristics of any separate language. Mr. Sweet urged the necessity of a science of Living Philology founded on the analysis of colloquial speech by means of phonetics and psychology. All study of language should begin with the colloquial style, for this was the source from which all other styles were derived. Students of modern languages often reverse the process, by starting with the higher prose or even poetry, and hence fail to master the natural idiom. We needed a science of idioms to classify the modes of expressing thought which characterised any given language. With the help of phonetic and psychological methods, the difficulty of acquiring a foreign language would be reduced to a minimum. Dead languages should be treated on the same plan as living; they should be learnt by speaking in them. This required us to adopt a rational pronunciation instead of that still used in England for teaching Greek and Latin. Our disregard of quantity reduced the classical metres to doggerel. Again, instead of setting a student to learn his Latin from highly-wrought literary prose and poetry, we ought to limit him to simple descriptive texts in colloquial style, till he could express himself freely on any subject of conversation. These reforms would amount to a return to the methods of the Renaissance. The Humanists were not mere antiquarian classical scholars. They worked at pronunciation and spelling reform and edited mediæval literature—studies which universities in England now neglected. More was being done to advance the phonetics and history of our own language by German universities than by English. Yet owing to the extent of our colonies, the diffusion of our trade and the complexity of our political affairs, we had a greater need of the science of living philology than had any other nation. The problems presented by this science could only be dealt with by a school of original research, in connexion with our university system. The lecture was followed by a discussion. In answer to Mr. G. Forrest Browne, Mr. Sweet explained the destructive effect of substituting stress for quantity in classical metres. Mr. Verrall concurred in what had been said of the necessity for a science of idioms. Dr. Waldstein thought that living philology was the province of schools, while antiquarian research was the province of universities. Mr. James Lecky said that even antiquarian research could not advance without phonetics, as ancient orthography was always fragmentary and often of doubtful accuracy. From the artistic point of view, there could not be much merit in the rendering of a Greek play by students unable to pronounce the elementary sounds of Greek or to give effect to the quantita-

tive metres. The mastery of form and eloquence in any foreign language was also impossible without a preliminary study of phonetics. Prof. Postgate drew attention to the difference between the phrasing of spoken English and that of the written orthography. Confusion often arose from the neglect of this distinction. In reply to the vote of thanks, Mr. Sweet said he had no special prejudice in favour of phonetics, but had been driven to study that science as a help in other branches of research. Living philology was too difficult to be abandoned to the school teachers, who, as a class, were unprogressive, and depended on the universities for guidance.

EDUCATION SOCIETY.—(Monday, Nov. 17.)

MR. H. COURTHOPE BOWEN in the Chair.—A paper was read by Mr. Walter Bell on "Untrained Minds." Mr. Bell spoke of himself, in common with most of his fellows in this age of "sciences," as always on the look-out for facts on which to generalise, especially, of course, in respect of education. At the outset, on approaching the subject, he found himself confronted with the two opposite views—first, that heredity is altogether decisive of character, and, secondly, that with proper training anybody can do anything. Between these he endeavoured to steer a middle course. The value of training certainly he was not disposed to under-estimate, and he could not help referring to his own University of Cambridge as a pioneer in reference to a particular department of training—viz., the training of teachers. On the practical efforts made to that end at the Finsbury Training College he would fain enlarge, but, with Mr. Courthope Bowen presiding, must forbear. It were to be wished, however, that head masters would show their practical appreciation of the work by giving a decided preference to trained teachers. Much gratitude was due to the Kindergarten. The most important stages of schooling were certainly the earliest, and masters at the very outset of their work frequently found fixed habits of incompetency with which they were unable to cope. Too often the youth went up to the university with these bad habits intensified. Reading men apart, the average undergraduates were divisible into four classes:—1. The lazy man. 2. The dull man. 3. The glib man (who thinks he understands but does not, and whose memory swamps his thought). 4. The man who hates and scorns all work. With this material the university teacher found it almost impossible in the three years to produce any appreciable result, and could but appeal with all earnestness to the schoolmaster with this especial warning—that merely to give boys information is useless. "If you can't teach them to think don't do anything." But do that if you can, and teach them the moral value of all effort.

ROYAL HISTORICAL SOCIETY.—(Thursday, Nov. 20.)

LORD ABERDARE in the Chair.—Mr. Oscar Browning read a paper on "The Commercial Treaty between France and England in 1786." The eighteenth article of the Treaty of Versailles, 1783, contained a provision that a commercial treaty should be concluded between France and England within the space of two years, from January 1, 1784. Jealousy of France prevented anything being done till the time had nearly expired. The prohibition of English manufactures by French edicts, and the conclusion of a treaty between France and Holland, attracted the attention of Pitt, who saw that a commercial treaty with France would fit in with his plans. William Eden, afterwards Lord Auckland, was sent to negotiate, twelve months' delay having been accorded. The French wished for Free Trade pure and simple, the English for reciprocity. The English were also hampered by the Methuen Treaty with Portugal, made in 1707, which provided that Portuguese wines should be subject to a third less duty than those of other nations. Pitt was willing to waive this treaty, which the French earnestly desired, but his colleagues were too strong for him. Eventually, the duties on French wines, brandies, and vinegars were reduced, and English hardware, woollens, cottons, &c., were admitted into France on terms of reciprocity. The French Revolution practically abrogated the treaty, and prevented its effects from being visible, but the

general opinion was that the balance was in favour of England. The treaty remains a monument of the liberality of the French Government under Louis XVI. and Vergennes, and of the enlightened commercial principles of Pitt. Mr. Browning showed the original of the treaty, lent for the occasion by Lord Auckland. A discussion followed, which was taken part in by Messrs. Hyde Clarke, J. Heywood, G. Hurst, and by Lord Aberdare, whose speech was a vindication of Pitt.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos and Oleographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

The Rubā'iyāt of 'Omar Khayyām. Rendered into English Verse by Edward Fitzgerald, with an accompaniment of Drawings by Elihu Vedder. (Boston: Houghton, Mifflin, & Co.; London: Quaritch.)

(First Notice).

ELIHU VEDDER has illustrated the famous quatrains of 'Omar Khayyām; that is to say, a great artist has interpreted a great philosophic poet. The artist is American; the poet is Persian. The artist, while yet on the sunny side of middle life, has achieved distinction on both sides of the Atlantic. The poet lived and died some eight hundred years ago, and, though widely renowned in his own land and among his own people, is still comparatively unknown to English readers. That he has ceased to be absolutely a stranger to such as are unable to enjoy him in the Persian, is mainly due to two recent translations of the *Rubā'iyāt*, one by Mr. Edward Fitzgerald and the other by Mr. E. H. Whinfield. It is to the former version that Mr. Vedder has wedded his designs; a version pre-eminently terse and energetic, which, if it lacks somewhat of the "sweetness," misses none of the "light," of the original.

'Omar Khayyām was born near Nishapur, in Khorasan, where the last spurs of the Hindu Kush fringe the great North-Eastern Province of Persia. The exact dates of his birth and death are unknown; but he received his education at the College of Nishapur, which he left about 1042 of our era. Thus he flourished mid-way of the eleventh century, when Edward the Confessor reigned in Britain. His fame as an astronomer, mathematician, philosopher, and poet, is fourfold. As an astronomer, he aided in the rectification of the Persian Calendar. As a poet, he is accredited with no less than 1,200 quatrains; of which number, however, not more than two hundred and fifty, or three hundred, are believed to be authentic. As a philosopher, he belonged, like many Persian thinkers, to the sect of the Sufis, whose mystic tenets advocate the negation of all creeds, the abandonment of all forms, and, as the sole condition of communion with the Deity, a state of pure exaltation of soul. These views are abhorrent to orthodox Muslims, whether of the Sunnite or Shi'ite persuasion, and by such 'Omar Khayyām is charged with Atheism. To this charge the virulence of his attacks upon the faith of Islam, and his uncompromising rejection alike of current formulæ and of the predestinarian doctrine, lend a certain colour. Again, to the merely superficial observer, the majority of his *Rubā'iyāt* or quatrains read like the poetic

effusions of Anacreon grafted upon a Lucretius. Yet 'Omar was neither sceptic, sensualist, nor materialist. He had a philosophic and religious system of his own, and that system, however disguised, and even disfigured, by the way in which he presented it, was positive rather than negative. He was, in truth, a Sufi of Sufis, a mystic of mystics. Just as, being both poet and philosopher, he made poetry the vehicle of his philosophy, so, being a spiritualist, he made figurative use of the vocabulary of materialism to convey his spiritual aspirations. Thus it happens that when he appears to be most literal he is actually most metaphorical. The praises of wine and idlesse are on his lips, but these are tropes and figures which but thinly veil the teachings of the Sufi school. Interpreted by the light of those teachings, wine stands for the higher influence, intoxication for religious ecstasy, and the tavern for the condition of the mystic. Nor is this all. The *Rubâ'iyât* are not only mystical but satirical. Praise often conveys censure in disguise; and where license is apparently advocated, orthodox latitudinarians are held up to scorn. Not to apprehend the satiric vein which runs through the *Rubâ'iyât* is to miss a most important clue to the hidden meaning of the author. 'Omar's writings, in short, are open to two diametrically opposite interpretations, and his admirers occupy two antagonistic positions. He is claimed on the one hand by the mystics, and on the other hand by the freethinkers. The optimist reads him in parables; the pessimist takes him *au pied de la lettre*. The dispute is as old as the *Rubâ'iyât* themselves. It has gone on for upwards of seven hundred years, and it is going on still.*

Such is the thinker—more philosopher than poet, more metaphysician than either—whom Mr. Vedder has undertaken to illustrate. The difficulties of the task appear at a first glance to be well-nigh insurmountable, for, of all topics under the sun, ethics and metaphysics are least susceptible of translation into light, shade, form, and colour. As for 'Omar Khayyâm's subtle reasonings on life, death, fate, free-will, and eternity, we should have said a year ago that they were actually beyond the reach of art. But they have not been beyond the reach of Mr. Vedder's art. Neither ignoring nor eluding the manifold pitfalls and stumbling-blocks of his subject, he has faced and overcome them by sheer might of genius. To start free was the evident and only condition of success. This the artist has done. Seizing and holding fast by the universality of 'Omar's thinking and teaching, he has illustrated, not a Persian poet of the eleventh century, but a sage, whose philosophy is for all time.

Hence, those who go to his "accompaniment" for Persian tile-patterns, arched recesses copied from Flandin and Coste, and the details of the archaeological *costumier*, are foredoomed to disappointment. Vedder's 'Omar has no fixed place in history, and belongs to no century. He moves among people and places Eastern and remote; but the people are not distinctively Persian, and the places may not be identified upon the

map of Iran. The loose robes, the easy slippers, the simple caps of the philosopher and his friend are of a fashion as ancient probably as the youth of the Aryan race, and as modern as that of to-day. Their wine-cups and amphoræ are moulded after patterns which were already of immemorial antiquity in the times of the Pharaohs. Such architectural accessories as here and there occur are of a massive primeval character, and bear no stamp of style. The very plains and uplands of Mr. Vedder's landscape backgrounds, the forest spring at which the gazelle drinks, the wooded solitude where the poet lies reading in a morn of spring, the desert sands and distant lonely hills, wear a strange and unaccustomed aspect, as if they belonged to the first ages of the world.

Having rejected the fetters of local colour, Mr. Vedder has also forborne to ally himself with either school of interpreters. His creed varies with his subject, and he is by turns mystic or sceptic, Sufi or Muslim. Love, he renders simply and humanly. God-like youths, and such fair maidens as strayed of old through Tempe and the Vales of Arcady, gather the rose and the grape, and kiss in the shade of the vine. The tavern, the wine-cup, and the bliss of the reveller are also, of necessity, treated in the Anacreontic sense. To give artistic form to the Nirvâna of Sufism is obviously impossible.

Though comparatively few in number, these idyllic and Bacchanalian scenes supply just that element of warmth and beauty which is needed to relieve the sterner stuff of Mr. Vedder's other illustrations. That his noblest work comes out in that sterner stuff need scarcely be said. Himself always more or less a mystic, he has found in the *Rubâ'iyât* a mine of subjects after his own heart. Fortunately for him, the mine has lain unworked from 'Omar's day to his. Had the *Rubâ'iyât* been translated into Latin or German four centuries ago, or into English within the memory of many still living, Albert Dürer and Blake would assuredly have been beforehand with Elihu Vedder. But neither Albert Dürer nor Blake, nor any other master dead and gone, could, I venture to think, have exceeded in sublimity and subtlety of conception at least a score of these extraordinary designs.

AMELIA B. EDWARDS.

THE ART MAGAZINES.

WITH the new volume of the *Zeitschrift für Bildende Kunst* commences a separation between Fine and Industrial Art. The articles on the former will be edited, as before, by Professor Dr. Carl von Lutzow; the other section, printed on separately numbered pages, but bound in the same wrapper, and called *Kunstgewerbeblatt*, will appear under the direction of Arthur Pabst. The first "Art-work leaf" contains a paper by Julius Lessing on leather hangings, and a series of contributions to the history of art pottery commences with a note on Schwerin *faience*. An article on the late architect Ferstel, by Dr. Lutzow, occupies the first place in the new volume of the magazine.

WE are glad to find that the *Revue des Arts Décoratifs* has returned to life little altered by its trance, with the same editor, the same staff and the same publisher. The "direction" only is changed. It is now the organ of the Union Centrale des Arts Décoratifs. To make

up for its non-appearance for the last four months a large number is promised for December, containing 200 pages and twelve plates *hors texte*. In the present part Emile Gallé deals with the decoration of glass, A. de Champeaux with furniture of the Burgundian School, and P. V. with Lambeth Pottery, and, among other illustrations, has a charming decorative sketch by P. N. Galland.

A NOTICE by Ary Renan of the work of the late Joseph de Nittis, the dashing depicter of scenes of fast and fashionable life, appears in the *Gazette des Beaux-Arts*, well illustrated by woodcuts and original etchings by the deceased artist. In the same number Anatole de Montaiglon commences a study of Jean Goujon, and Louis Goussier a series of articles on the Thiers collection. Illustrated advertisements is a novel subject to which Ernest Maindron has turned his attention. The first instalment of his historical view of "Les affiches illustrées" is also contained in the part for November. It should be added that the illustrations to Eugène Muntz' second paper on Jacopo Bellini and his sketch-book in the Louvre are of great interest.

THE *Magazine of Art* contains the first example of what promises to be a charming addition to the ordinary *menu*. This consists of a page decorated by a poem and its illustration, text and design forming one harmonious ornament. The poet on this occasion is Robert Louis Stevenson, the artist Miss Alice Havers, and the result of their partnership is charming. At this moment it is difficult to read unmoved Mrs. Fawcett's picturesque paper on the New Forest. It is illustrated by A. W. Henley with some drawings of unusual beauty. The number also contains "Some Japanese Boggles," by Andrew Lang; "Some Portraits by Hogarth," by Austin Dobson; "The Youth of Achilles," by Miss Jane Harrison, and "Illustrations of Molière," by the Editor—all good in different ways—and an interesting and well-illustrated account of Hatfield by J. Penderel-Brodburst. The etching by R. W. Macbeth, which forms the frontispiece of the new volume, is somewhat lacking in human interest, but is very accomplished in technique.

In the *Portfolio* Mr. Walter Armstrong makes a well-deserved attack upon the designs for the new Admiralty buildings, and Mr. F. G. Stephens gives an interesting chapter of art-love in the history of the British Institution. The latter is illustrated by caricatures by A. E. Chalon. A paper by Mr. W. M. Conway shows fruitful study of "Civic Architecture in Belgium." The number contains a brilliant etching by Maxime Lalanne, of the Boulevard Montmartre, and a facsimile of a sepia drawing of Oxford by F. A. W. T. Armstrong, in which we see the town illuminated apparently by a rainbow, a conflagration, and the electric light at one and the same time.

In the *Art Journal* the finest plate is the etching by Paul Rajon after Gérôme's well-known duel in the snow, "After the Masquerade," but it is scarcely so interesting as the version of Millet's "Angelus," which is shown in an etching by A. P. Martial. In this the woman's figure is much the same as in the better known painting, but the man is standing nearer the horizon with his face toward the spectator. The letterpress does not tell us who is the possessor of the picture. The most interesting articles are by F. G. Stephens and W. M. Conway. The former treats with much knowledge and sympathy the career and art of William Davis of Liverpool, the landscape painter; and the latter contributes a neat little piece of research in connection with Mr. Charles Butler's anonymous votive "Madonna," which was numbered 245 in the last exhibition of Old

* I am indebted to Mr. Stuart Poole for much invaluable help touching the philosophical mysticism of 'Omar Khayyâm.

Masters at Burlington House. This appears to be a late fifteenth-century copy, with variations, of a miraculous picture in the church of Ara Coeli at Rome, attributed to St. Luke.

CORRESPONDENCE.

SOME ALLEGED WORKS OF BEWICK.

Dulwich College, S.E.: Nov. 16, 1884.

I possess copies of three works, professing to be illustrated by Bewick, of which no mention is made in the interesting list contained in Mr. Radford's notice of Mr. Dobson's *Bewick and His Pupils* in last week's ACADEMY. There are:—(1) *Gay's Fables*, 1797; (2) *The Looking Glass for the Mind*, 1794; (3) *The Blossoms of Morality*, 1796. In the advertisement to the second edition of the last mentioned work, the publisher states, that he

"was induced again to avail himself of the ingenuity of Mr. Bewick to embellish it with designs and engravings, similar to those given in *The Looking Glass for the Mind*. Much time has elapsed since the commencement of this edition, owing to a severe indisposition with which the artist was long afflicted, and which, unfortunately, terminated in his death. And sorry, very sorry, are we to be compelled to state, that this is the last effort of his incomparable genius."

I should feel much obliged if you would kindly grant me space enough to inquire whether these works are authentic or not.

W. T. LENDRUM.

ROMAN INSCRIPTIONS RECENTLY DISCOVERED AT CHESTER, ILKLEY, AND ON THE ROMAN WALL.

Liverpool: Nov. 17, 1884.

On the 31st October some workmen employed in an excavation adjoining the east wing of the Grosvenor Hotel, Chester (close to the East gate of the city), and between the hotel and the city walls, came upon a portion of a Roman altar, at the depth of five feet from the surface. The altar, which at present stands three feet ten inches high, had apparently at some early period been split perpendicularly downwards from about its centre, for the purpose of being used as a building-stone. Owing to this operation only one half (the left) of its inscribed face is left, but one side remains fairly entire, and half of the back. The fragment of the inscription appears to be

I O
OPT
MAX
V.

which has probably been *Iovi Optimo Maximo* (*Voto*) or (*Votu*) *Solutum*. The base on the front is broken off, but, judging by the side, there has been at least another line inscribed, and there seems to be a stop after the V. On the left side there is within a panel a bird which has all the characteristics of a goose, and on the back of the altar is, though much shattered and obscure, what seems to be the figure of a serpent, but it would be premature to decide this with certainty, unless the missing portion of the altar was recovered. At the angles of the altar have been pilasters which are returned on each face. They bear two flutes each, and terminate in a capital which from its foliated style resembles the Corinthian. The altar is of white sandstone, thus varying from other inscriptions discovered at Chester, which are of the red sandstone of the neighbourhood. To Mr. Frank H. Williams, of Chester, antiquaries are indebted for much care in cleaning and deciphering the stone, which was encrusted with mortar and a hard coating of soil.

A week or two since, in making some ornamental grounds at the rear of the Rose and Crown Inn, Ilkley (the Roman *Olicana*), the workmen came upon an old rubble wall, two

feet beneath which (as if used for the foundation of it) was a large slab of stone six feet long, thirty inches wide, and rough at the back. The upper portion of the face bears the representation of a female sitting in a chair within a recess. This figure is three feet in height, and underneath there is an inscription in four lines, of which the following portion remains:—

DIS. (M)ANIBVS.
VE. IO N CONIS. FILIA
ANNORVM XXX. CCORNOVIA
H. S. E.

In the first line the M of *Manibus* is obliterated, while in the second only a few letters of the name of the defunct are visible, and the termination (in the genitive) -NCONIS of the name of her father. The remainder plainly tells us that she was thirty years of age, was a Cornovian citizen, *C(ivis) Cornovia*, and that she was laid where the stone was originally placed, *H(ic) S(itus) E(st)*.

This is the first instance of a Cornovian citizen being named in a Britanno-Roman inscription. In the *Notitia* a cohort of the *Cornovii* is named as stationed at Newcastle-on-Tyne (*Pons Aelii*), but no trace of them has yet been found there. Whether they were a foreign or a British people is also uncertain. They seem quite distinct from the *Cornavii* who inhabited the counties of Cheshire and Shropshire.

At the last meeting of the Newcastle Society of Antiquaries, Mr. Clayton exhibited a photograph of a Roman altar to *Fortuna Conservatrix*, discovered a few weeks previously at *Cilurnum* (Chesters). It was two-and-a-half feet high, and was inscribed (some of the letters being ligulate)—

D A E
FORT. CO
NSERVATR
ICI. VENENV
S. GER. L. M.

i.e., *D(e)ae Fortuna Conservatrici Venenus, Ger(manus) L(ibenter) M(erito)*. The abbreviation DAE for DEAE occurs in several altars in England, but singularly enough they are all dedicated to Fortune. This is the third dedication in Britain to Fortune in which she bears the epithet *Conservatrix*. One was found at Netherby, and the other at Manchester. This latter, after having been lost for over a century, I had the good fortune to rediscover among the Arundel marbles in the Ashmolean Museum at Oxford in May last. It was presented to that institution in 1875 by the present Dean of Chichester, who has favoured me with an account of its wanderings.

It will also no doubt interest antiquaries to hear that the Roman milestone naming the station *Navio* found near Buxton in 1862, and which when I wrote upon it (*Archaeological Journal*, vol. xxxiii., p. 49) was supposed to be lost, has just been found at Wootton Court, Warwick, the seat of Mr. F. Beresford Wright.

W. THOMPSON WATKIN.

NOTES ON ART AND ARCHAEOLOGY.

THE proposed exhibition of the designs of Gustave Doré, which is to be held in Paris next March by the *Cercle de la Librairie*, will include unpublished drawings and water-colours, in addition to the originals, of his well-known illustrations. The catalogue is to contain a catalogue of the books illustrated by Doré, and also a list of the compositions executed by him for periodicals.

M. CLERMONT-GANNEAU is publishing an interesting book, entitled, *Les fraudes archéologiques en Palestine*. (Paris: Ernest Leroux.) This volume, illustrated with numerous engravings, contains a full account of the false Moabite potteries of Berlin, of Shapira's Deu-

teronomy, and different spurious monuments of Palestine and Phœnicia.

MR. FREDERICK WEDMORE will deliver a lecture on "Modern Life in Modern Art" at the Pavilion, Brighton, on Wednesday, December 10.

MR. J. D. LINTON, President of "the Institute," delivered the address and distributed the prizes at the Blackheath School of Art early last week. He spoke strongly in favour of systematic study pursued under the supervision of the most accomplished masters, and instanced the great men of our own Water-Colour School as examples of the advantage of an unbroken tradition of teaching.

MESSRS. BICKERS & SON are about to bring out, at the instance of Dr. Linnington Ash, a memorial of the late Rev. John Russell, of hunting celebrity. The volume is called *The Russell Album*, and it will contain facsimiles by the Woodbury type process of that renowned sportsman's set of twelve doilies, originally etched for him in Indian ink by the late T. B. Mervyn Marshall.

THE inaugural meeting of the Cambridge University, Town, and County Fine Art Association will be held this evening, Dr. Waldstein, the President, in the Chair. It is expected that Mr. Alma-Tadema, Mr. Honor Thornycroft, and Mr. Seymour Haden will take part in the proceedings.

NEXT week Messrs. Foster, of Pall Mall, will sell by auction a collection of more than two thousand drawings in water-colour, black and white, &c., being the originals of the Christmas cards, book illustrations, chromo-lithographs, &c., which have been published by Messrs. Marcus Ward & Co.

WE learn that the *Greyfriar*, which we mentioned last week, is not the first illustrated periodical which has been produced by the boys of a public school, as the *Rugby Leaflet*, a copy of which has been sent us, was begun last March.

AT the sale of the Parpart Collection of china, glass, and enamels at Cologne last month, which realised a total sum of £19,000, a large cup of Venetian glass of the fifteenth century, decorated with a frieze of more than forty figures in enamels and gold, fetched no less than £1,000.

My Wife's Relations: a Story of Pigland, is the title of a new Christmas book for children by "H. A. H.," which is illustrated by Miss N. Huxley. Messrs. Virtue & Co. are the publishers.

A MOUND, supposed to have been the tomb of a mound builder, has recently been opened if Ohio County, Western Virginia. The body had crumbled to dust, but a necklace made of the teeth of a wolf or bear was in a good state of preservation. A shuttle much like the shuttles now used was also found in good condition. But the most important thing found was a pair of earrings, much like the large sleeve buttons now in use. They are of copper, rolled or hammered into thin plates, and stamped or pressed into concave and convex ridges or circles. These rings resemble very closely the ornaments seen in the ears of the figure cut on stone by the Maya people in Yucatan.

THE STAGE.

TWO COMEDIES.

"YOUNG MRS. WINTHROP"—the new comedy at the Court Theatre—is doubtless one of the most serious works by a smart and able American writer of comedy, Mr. Bronson Howard. We do not see in it a permanent

contribution to the Literature of the stage, but it is both pathetic and witty and it is an admirable vehicle for the display of the talents of the present members of the Court company. Its serious and comic interests are represented by its main plot and by that which can hardly be called an under plot. The domestic fortunes of young Mr. and Mrs. Winthrop and their wisely invisible child are counted on to engage our sympathy, while the matrimonial adventures of Mrs. Dick Chetwyn afford store of amusement. This lady, indeed, is what there is of brightest and most entertaining in the piece. She is represented by Mrs. John Wood, which is as much as to say that she is bustling, lively, active, piquant, and—willingly—a trifle vulgar. She is a good-hearted, under-bred American, capable both of being married and of being divorced on the slightest possible provocation. Once, when she is married, it is only to a gentleman from whom "incompatibility of temperament" had before separated her, and when she is divorced it is never for any serious mistake, but rather for the changefulness of aim which is a part perhaps, of her *frohe Natur*. Anyhow she is a refreshing personage. And, indeed, she has need to be, for nothing in the world can be more depressing to the spectator than the society of her comrade, "young Mrs. Winthrop." This lady is doleful continuously—with troubles partly of her own making. In the person of Miss Marion Terry she is pathetic too, with a good grace sometimes; but we cannot go so far as to assure her, in the words of Croker in the "Good-natured Man," that it is a perfect consolation to be miserable with her. On the contrary, one gets a little tired of it. But Miss Marion Terry's method is nothing if not tearful, and in "Young Mrs. Winthrop" she is tearful with good effect. The part affords her the occasion for doing that which she can do best; and it demands from her the display of none of the stage qualities in which she is lacking. Her performance is—within these fortunate limits—thoroughly successful. The silvery voice and genial manner of Miss Lydia Foote go far to make her an adequate representative of the excellent and much tried mother-in-law. She is, indeed, quietly impressive; and Miss Norreys—happily saved from the blustering comedy of the Criterion—acts with singular *naïveté* and unerring intelligence the part of a sympathetic blind girl who is as ignorant of the world as Galatea. On the whole, the ladies have more than their fair share of the honours of the comedy. The men who are best provided for are the representatives of Mr. Winthrop and the family lawyer, one Buxton Scott. Mr. Conway plays Mr. Winthrop, and Buxton Scott falls to Mr. Arthur Cecil. Mr. Conway makes up as a thoroughly well-meaning American merchant, who is very fond indeed of his wife whenever he has leisure to think of her. But his leisure is noticeably scanty, and that it is which in the first instance vexes her. Then she is further depressed by his too constant visits to a woman of whom no good can be reported, and here is the weak point in the construction of the piece. Mr. Winthrop visits this objectionable character wholly in the interests of his wife's brother, whom she may possibly be induced to save from ruin. And

this fact is not communicated to Mrs. Winthrop lest she should be hurt too deeply. That, of course, is quite unnatural. In real life, Mr. Winthrop, whose solicitude for his spouse was not so continuously marked in other respects, would never have imagined that she was unable to be informed of the disgrace of her brother. In life she would have been informed, and so the opportunity for the deepest misunderstandings with her lord would have been removed. Had that been done, however, we should have lost the last and most pathetic scene in the comedy—the scene in which the husband and wife agree to separate, until the family lawyer recalls to them the existence of a child's grave—a plot of land not so easily divided and apportioned as the larger remains of the estate. There was no real incompatibility between Mr. and Mrs. Winthrop; had there been, even the most ingenious efforts of the family lawyer would not have enabled them to renew their loves. They are reunited with ease, but it is only after a scene in which Mr. Arthur Cecil—hitherto wholly without opportunity for making a mark in the piece—comes to the front as, for the moment, its principal figure. Dialogue, by-play, and "business," comic and serious, are rendered by him, in this passage, with most finished skill.

The performance of "Diplomacy" at the Haymarket is, on the whole, weaker than it was at the Prince of Wales's; but, apart from any difference in quality, there is apparently a little change in the effect sought for. Some of the serious passages are, at all events, of less engrossing interest, while the more or less comic scenes have slightly gained. Mrs. Bancroft appears as Lady Henry Fairfax, instead of as the Countess Zicka, and her own ingenuity has, it is reported, enabled her to add what is distinctly the most entertaining bit of talk that Lady Henry utters. That is a funny description of the clock at Berne, and it makes a very good drawing-room story, on the strength of which a middle-aged woman would be voted amusing, and a young one very witty, if you took her down to dinner. The character of Zicka has now the advantage of the stately presence of Mrs. Bernard-Beere. Miss Le Thière is almost the only artist who appears in the part she formerly played, and we cannot think her Marquise de Rio-Zarès quite as forcible as it used to be. Dora is played with penetrating intelligence and admirable earnestness by Miss Calhoun, who suffers under hardly any disadvantage except the sufficient one of having had so great an artist as Mrs. Kendal for her predecessor in the part. Miss Calhoun is thoroughly original. The Southern impulsiveness of character which belongs of right to a Spanish American—the child of the Marquise de Rio Zarès—she illustrates with ingenuity in the first act, while in the third act her exhibition of emotion is powerful and varied. On the whole, her performance is of great promise—an emotional actress has clearly been gained to the stage. It is the men's parts that suffer most by the changes in the cast. Thus Mr. Forbes Robertson, with the best intentions in the world, must be pronounced inadequate to the part of Julian Beauclerc. If he is not too hysterical, he is, at all events, too foreign. Worse, however, in the great scene between

three men, is Mr. Bancroft, as the elder and diplomatic brother. Surely the actor should betray an interest in the proceedings at an earlier moment than that which he now selects? Mr. Clayton, at the Prince of Wales's, was here incomparably better. His presence told, and you felt that the younger brother was protected long before a word was uttered to that effect. But for what we must be allowed to consider Mr. Bancroft's insufficiency in this scene, some amends is made by the piquancy of his encounter with Zicka in the fourth act. Here the matter provided by M. Sardou exactly fits his own manner. The diplomatist traces by her too indiscreet employment of a favourite scent the Countess Zicka's connection with the treachery of the story, and Mr. Bancroft's seductive and insinuating behaviour as he is about to entrap her is a bit of genuine comedy. Mr. Barrymore is a good Count Orloff, and Mr. Brookfield as Baron Stein is sufficiently mysterious to be impressive. We are not inclined, for our own part, to attribute his reticence to feebleness. His manner, we deem it, may well conceal a real diplomatic power. In some quarters the performance has surely been treated too hardly.

FREDERICK WEDMORE.

MUSIC.

RECENT CONCERTS.

THE "Rose of Sharon" was given at the Crystal Palace last Saturday afternoon. Mr. Mackenzie has now made further cuts: the part of The Elder has disappeared, and the fourth section, with the exception of the short villagers' chorus, is played as we suggested in our first notice. But in the second section, after the women have so persistently declared their intention to "rejoice and be glad," it is surely a mistake to omit the great chorus, "Make a joyful noise." Perhaps it was only done on Saturday so as to conclude the performance by half-past five. The "cuts" made at St. James' Hall and at the Palace may be regarded only as experiments; the composer will probably in due course give us the final form, and skilfully repair the breaches made in his oratorio. Of the performance on Saturday we cannot speak altogether favourably. Miss Hilda Wilson and Messrs. Lloyd and Santley sang as well as ever, but Mrs. Hutchinson, to whom the music was new, gave a cold and at times uncertain rendering of her part. There were also slips in the orchestra, and the chorus was not all that could be desired. The hall was crowded, and at the close of the work Mr. Mackenzie was enthusiastically applauded. Members of the Norwich Festival Choir expressed by letters their willingness to come to London expressly for the Palace performance; but Mr. Mackenzie, owing to the limited space, could not avail himself of these kind offers.

Although there is no music of any importance going on in London at the present moment, Mr. A. Chappell offers no special attraction at the Popular Concerts. The moderate attendance last Monday ought to convince him that the public is to be drawn only by first-class executants, the best specimens of chamber music, judicious revivals, and interesting novelties. With such a combination an empty seat would rarely be seen at St. James' Hall. Last Monday, Mdlle. Marie Fromm, a pupil of Mdme. Schumann's, made her *début*, and played Mendelssohn's Fantasia in F sharp minor. She has been well trained, and may become a good pianiste: as yet she lacks strength, style, and confidence: the Popular Concert platform should only be occupied by fully matured artists or by

young persons of exceptional gifts. The programme included a quartet and a pianoforte trio by Haydn; both are pleasing works. The first is all very well, but the latter is one which can easily be played by amateurs at home. Haydn's Trios only end a concert suitably when the preceding pieces have been long and elaborate; then the audience welcome the "fresh and healthy" strains of the old master. But the programme included a "first performance": an Adagio of Mozart's for violin. This short movement was so beautifully interpreted by M^{me}. Norman-Néruda that she was encored, and played Schumann's "Abendlied." The piece itself, described as a "newly unearthed treasure," is not in any way remarkable, and it was only given with Herr Hermann's pianoforte arrangement of the orchestral accompaniments. Even a trifle like this Adagio should not be given in distorted shape; and, besides, Mr. E. Ford, who presided at the piano, did not give a very satisfactory rendering of his part. The programme-book stated that in the new edition of Mozart's works by Breitkopf and Hirtel, this Adagio in E is published, "with orchestral accompaniments arranged from the score by Mr. Charles Hallé!" This sentence is altogether too absurd: Mr. C. Hallé has not rescored Mozart, and had he done so the eminent publishers would not have accepted the new version and palmed it off as Mozart's. Mr. Robertson was the vocalist, and sang with taste Mendelssohn's "Garland" and a very charming and characteristic setting of Shelley's "To the Queen of my Heart," by Mr. E. Ford.

Mr. E. Dannreuther gave his first evening of music at Orme Square last Tuesday evening. The programme commenced with a new pianoforte Trio (MS.) in B minor by Dr. C. H. H. Parry. It is a work of great merit; the themes of the various movements are clearly expressed; the workmanship is clever; and the vagueness and diffuseness observable in some of the composer's earlier works are fast disappearing. We like all the four movements of the trio, especially the two last. The pianoforte part, which is remarkably showy and difficult, was played with much vigour by Mr. Dannreuther: his associates were Mr. H. Holmes and Mr. C. Ould. The concert giver afterwards played Liszt's transcription of the organ fugue in G minor, and the concert concluded with Beethoven's B flat Trio. Miss Butterworth was the vocalist.

Berlioz's "Faust" was given at the third concert of the Royal Albert Hall Choral Society last Wednesday evening. This work suits Mr. Barnby's choir to perfection; the choruses were admirably sung, particularly that of the Sylphs and Gnomes, the soft low D of the bass voices at the close being one of the special features. The solo vocalists were M^{me}. Valeria, Mr. E. Lloyd, and Messrs. H. Pyatt and Barrington Foote; they all sang effectively, especially the first two. The orchestral movements were well given; if the balance of tone was not always good, and if some of Berlioz's delicate orchestral effects were occasionally lost, the fault must be laid to the charge of the hall, and not the conductor. We fancy that persons coming from a distance, and who like to hear a work to the end—to say nothing of band and chorists—would be grateful to Mr. Barnby if he would imitate the plan now adopted by more than one London conductor, and refuse encores.

Herr Peiniger, an accomplished and intelligent violinist, gave the last of a series of three recitals at the Steinway Hall on Wednesday afternoon. The programmes have been excellent, the performances, with one or two exceptions, very good, and the concerts well attended. A fresh series is announced to commence in January.

J. S. SHEDLOCK.

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